

**THE ANDRÉS SEGOVIA ARCHIVE**

GENERAL EDITOR: ANGELO GILARDINO

# Alexandre Tansman

## POSTHUMOUS WORKS

### for guitar



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*SLONCE MAJOWE*

("MAY SUN") - 1911

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**Alexandre Tansman**  
**POSTHUMOUS WORKS FOR GUITAR**

*edited by Angelo Gilardino and Luigi Biscaldi*  
*with an introduction by Frédéric Zigante*

**TABLE OF CONTENTS**

**FOREWORD** (by F. Zigante)

---

- *Alexandre Tansman (1897-1986)*..... page 5
- *The works for guitar and with guitar by Alexandre Tansman* ..... page 8
- *The Tansman-Segovia collaboration* ..... page 13

**A NOTE FROM THE EDITOR** (by A. Gilardino) page 19

---

**CATALOGUE OF COMPOSITIONS FOR GUITAR  
AND WITH GUITAR** (by F. Zigante) page 23

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**THE MUSIC**

---

- *INVENTIONS pour guitare (Hommage à Bach)* ..... page 31
- *PASSACAILLE pour guitare* ..... page 43
- *PIÈCES BRÈVES pour guitare* ..... page 51
- *PRÉLUDE ET INTERLUDE pour guitare* ..... page 62
- *QUATTRO TEMPI DI MAZURKA [pour guitare]* ..... page 67

**THE MANUSCRIPTS** page 79

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# FOREWORD



## ALEXANDRE TANSMAN (1897-1986)

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Alexandre Tansman was born on June 12<sup>th</sup>, 1897 in Łódź (Poland), the town in which pianist Arthur Rubinstein was also born. Since 1795, Poland has been divided amongst German, Austro-Hungarian and Russian empires; at that time, Łódź was part of an area dominated by Russia.

Tansman's family was relatively bourgeois, of Hebrew origin, and of a high-level Francophile cultural background and education. Alexandre's parents were particularly eager to give their children the right education, and therefore placed considerable effort in providing Alexandre and his sister with the best teachers available at the time. At a very young age, Tansman was already fluent in Polish, Russian, German, French and English. Later on, during his adult life, he also learned Italian and Spanish. He first attended piano lessons at the age of five, supported and nourished by a family background particularly suited to this kind of activity: one of Alexandre's aunts had studied in St. Petersburg with Anton Rubinstein, Alexandre's sister attended Arthur Schnabel's school in Berlin, while one of Alexandre's cousins took lessons with Eugène Ysaÿe. At home, Tansman's family played a great deal of chamber music.

When Alexandre was six, while attending a concert by Ysaÿe, he was suddenly confronted with what became a turning point in his life: a perception of himself as an artist, aware of his gift and talent. It was while listening to the J.S.

Bach *Ciaccona* (BWV 1004) that he decided he would become a composer. He studied piano, harmony and counterpoint at the Łódź conservatory. Orchestration was the only subject in which he did not receive an academic grounding during his education. His experience in this latter field came from a direct, empirical approach: during the first world war, he joined the Łódź symphony orchestra, playing the harp score at the piano (as no harpist could be found to perform the part).

In 1915 Tansman arrived in Warsaw to complete his studies at the local university as well as in the general musical environment of the city. He studied composition with Piotr Rytel (1884-1970), and in 1918 became a doctor of law. During these years, Tansman isolated himself almost completely from mainstream Western musical trends. Nevertheless, he was able to compose pieces employing polytonality and other procedures, alien to traditional harmonic patterns and schemes. During an interview a few years later, he declared that the kind of research he had pursued was «*in the air*». In 1919 Tansman participated in the national composition contest, presenting three pieces under three different pseudonyms, and managed to win first, second and third prizes (the same kind of feat would only be matched 40 years later, in 1959, by Krzysztof Penderecki).

Invigorated by the powerful wave of this success, later that year Tansman decided to move to Paris, where – thanks to his broad cultural background – he rapidly became part of the city's musical environment and started to earn a living as a professional musician. In

Paris Tansman befriended Maurice Ravel, whose generosity helped Tansman's music become known. It was Ravel who introduced Tansman to several interpreters, agents, music society directors and to Max Eschig, who would become Tansman's main publisher through the duration of his artistic career. Ravel gave the young Tansman a letter of introduction to the renowned orchestra conductor Vladimir Golschmann (1893-1972), who at the time directed the most important avant-garde concerts in Paris. Golschmann became one of the most respectful performers of Tansman's music during his long career.

At the time, Paris was one of the most lively and stimulating musical environments imaginable. During these days Tansman established bonds and links with some of the most talented figures of twentieth-century music. Tansman has often described the atmosphere of the French capital between the two wars, reporting that there wasn't anything resembling a hierarchy and that composers constantly compared their works with those of other composers. Several salons provided artists with opportunities to meet other artists. Dinners and concerts organised by Henri Prunières (director of *La revue musicale*) were particularly rich with new opportunities.

On June 1926, during a symphonic concert held in Zurich (Switzerland), in which Grzegorz Fitelberg directed Tansman's *Danse de la sorcière*, Tansman met Bernard Laberge, an agent who already represented Ravel and Bartók. This was the starting point for Tansman's first tour of America. Tansman and Ravel performed in the US from November 1927 to January 1928. During this tour, Tansman became friends with George Gershwin and invited him to Paris. A few months later, Gershwin arrived there, composing *An American in Paris*, the orchestration of which Tansman collaborated. This particular episode demonstrates how open and supportive Tansman was towards other musicians. It was also Tansman who introduced Heitor Villa-Lobos and Edgard Varèse to the publisher Max

Eschig.

Tansman continued his career as a composer, pianist and conductor, interpreting his own works. In 1932 Tansman organised a world tour that lasted the entire year. The first stop was New York, on October 6<sup>th</sup>, where Arturo Toscanini, conducting the *New York philharmonic society orchestra*, directed Tansman's *Quatre danses polonaises* from memory. The stops that followed were no less significant. Tansman was received by the emperor Hirohito of Japan and in India he spent a week at Gandhi's home. When this first triumphant tour was finished, he wrote his first important work inspired by the Hebrew world: *Rapsodie hébraïque*.

During the second half of the 1930s, performance opportunities for Tansman's music shrank dramatically due to the political situation in Western Europe. Tansman's name was added to the blacklist of Polish musicians belonging to the *Entartete Kunst* ("degenerate art"), along with Arthur Rubinstein, Bronislaw Huberman, Arthur Rodzinsky, Leopold Godowski and many others. Nevertheless, Tansman participated in another tour of Poland, and with Polish radio organised a concert of his *Concertino for piano and orchestra* and other symphonic pieces. These and other performances were completely ignored. Tansman decided to renounce his Polish nationality because of the collaboration and involvement of the Polish government with Hitler's Germany.

On June 1<sup>st</sup>, 1938, thanks to a writ issued by the president of the French republic, Tansman – along with Igor Stravinsky and Bruno Walter – was recognised as a French citizen. During this period he started work as a composer for the movie industry. This would become his main activity when he was first forced to leave Paris, then emigrate to the US (which he was able to do thanks to the interest of a committee whose members included Charlie Chaplin, Arturo Toscanini, Serge Koussevitzky, Eugene Ormandy and Jascha Heifetz).

Once in the US, Tansman settled almost

immediately in Los Angeles, where he became part of a small community of European intellectuals and artists who had all been forced to leave their countries because of the war. Thomas Mann, Igor Stravinsky, Arnold Schönberg, Darius Milhaud and Mario Castelnuovo-Tedesco were all part of this group. During his stay in America (which lasted until 1947), Tansman's friendship with Igor Stravinsky became even stronger. In fact, to Stravinsky Tansman dedicated a book (*Igor Stravinsky*, Amiot-Dumont, Paris, 1948).

Even though Tansman worked for the movie industry in Hollywood to support himself and his family, he never neglected his commitment to his own music. In 1944 the conductor and composer Nathaniel Shilkret (1895-1982) asked several foreign composers to participate on a collective composition entitled *Genesis*. Each composer was asked to make their contribution to the collective work by composing a piece about one of the chapters of the book of *Genesis*. Tansman was given the subject *Adam and Eve*. The premiere took place in Los Angeles on November 18<sup>th</sup>, 1945.

When the war was over, Tansman returned to France where, little by little, he started once again to become a part of the European music scene. In 1950 Tansman worked on the oratorio *Isaïe le prophète*, one of his most important compositions and one of his works he loved the most. Composed as a *mémoire* for the six million Hebrews slaughtered in concentration camps and as a homage to the creation of the Israeli state, the oratorio is composed of seven parts, including a *Fugue* for orchestra and an *Intermezzo* for wind instruments. In 1951 Tansman composed the *Cavatina*, his most frequently performed guitar work: a suite he declared was inspired by Venice, where he spent much of his time. In 1951 the *Cavatina* won first prize at the guitar composition contest of the *Accademia Chigiana* in Siena (Italy).

In 1953 Tansman's wife Colette died. She was the daughter of the composer Jean Cras, and she was a very competent pianist and an im-

portant interpreter of Tansman's works. The same year, he finished the most performed of his seven lyric operas: *Le serment* (libretto inspired by Balzac's *La grande bretèche*). *Le serment* had its premiere in 1954 (conducted by André Cluytens), and was subsequently performed many times, including a 1957 production conducted by Bruno Maderna at the RAI broadcast in Milan (Italy).

During the 1950s and 1960s Alexandre Tansman was one of the most performed composers in the world. The list of his interpreters is astonishing: Arturo Toscanini, Rafael Kubelík, Charles Brück, Pierre Monteux, Leopold Stokowski, Dimitri Mitropoulos, Arthur Rodzinski, Eugene Ormandy, Joseph Szigeti, Jascha Heifetz, Maria Freund, Gregor Piatigorsky, Gaspar Cassadó, Alicia de Larrocha, Walter Gieseking and Andrés Segovia. Amongst his interpreters there are few pianists however, as Tansman never gave up performing and continued to interpret his own works. He composed nine symphonies, eleven ballets, eight quartets, vocal and instrumental chamber music, and several concertos (both solo and for orchestra). Even though his musical production began to lessen from the late 1960s, official celebrations and acknowledgements of his art became more frequent: in 1967 he received the prix Hector Berlioz of SACEM; in 1977 he was elected member of the *Académie royale de Belgique*, substituting for Dimitri Shostakovich; in September 1986 he was elected *Commandeur des arts et des lettres* by the French government.

In 1971 Tansman worked, from a stylistic point of view, on two very different pieces: *Stèle in memoriam Igor Stravinsky* for voice and orchestra (a lament for the passing of his friend) and *Variations sur un thème de Scriabine* for guitar (an amicable piece that he composed to comply with a request from another old friend). In 1979 he composed *Le dix commandements* (his last great orchestral piece), and in 1980 he finally returned to Poland to attend a festival dedicated entirely to him. Alexandre Tansman's last composition was the *Hommage à Lech*

*Walesa pour guitare*, which he composed in 1982 on the emotional wave of hope inspired in the composer by the events that took place in Danzig and the actions of the Polish trade unionists. Alexandre Tansman died in Paris on November 15<sup>th</sup>, 1986.

## THE WORKS FOR GUITAR AND WITH GUITAR BY ALEXANDRE TANSMAN

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The guitar works by Alexandre Tansman were composed over quite a long period of time. Between his first composition (the 1925 *Mazurka*) and his last (the 1982 *Hommage à Lech Walesa*) 57 years passed. During all these years his commitment to compose new guitar pieces was constant and unchanged (except for the period between his first and second guitar compositions). It is a corpus that originated almost exclusively from his friendship with Andrés Segovia: no other interpreter, including renowned ones, inspired Tansman to compose so many pieces. There are only two guitar pieces he composed that were not meant for the famous Spanish maestro: *Pezzo in modo antico*, written in 1970 at the request of Angelo Gilardino (who at the time was creating his own collection of guitar contemporary pieces), and *Hommage à Lech Walesa*, written in 1982, inspired by Corazón Otero and Fernando Pereznieta (a Mexican painter Tansman admired). The latter was the last piece he composed.

Until a few years ago, Alexander Tansman's contribution to guitar repertoire was considered valuable though limited in its quantity. After recent findings, first in the Tansman family archives and later in the archives of the Andrés Segovia foundation, Tansman's production has been revealed to be one of the most significant of the 20<sup>th</sup> century from the point of view of its variety of content and original creative cut, as well as the great number of pieces.

As with many other musicians of the first half of the 20<sup>th</sup> century, Alexandre Tansman became closely acquainted with the guitar music only

after he met Andrés Segovia. Tansman and Segovia met in Paris during one of Henri Prunières dinners, most likely in 1924. Henri Prunières was at the time director of *La revue musicale*. Maurice Ravel, Albert Roussel, Florent Schmitt and other members of *Les six* attended. When the dinner was over, Prunières asked Segovia to play for his guests. Many years later, Tansman described that event with the following words: «*As the maestro was a Spanish guitarist, I was expecting some sort of flamenco. I was therefore quite surprised when I heard Bach's Ciaccona. His performance was quite striking.*»

Segovia was probably unaware of the symbolic significance that Bach's piece had for Tansman: it was after listening to this piece, performed by Eugène Ysaÿe, that Tansman decided to dedicate his life to music. After Segovia's performance, the composer expressed to the guitarist his appreciation and offered to compose a guitar piece for him. Shortly afterwards *Mazurka* was written, and Segovia played it at the Paris conservatory. The piece was then published as a musical insert in the April 1926 issue of *La revue musicale* (the same magazine that had published Manuel de Falla's *Homenaje* a few years before).

A strong bond of friendship was forged during that dinner. It was destined to last all their lives. Tansman's words confirm that the aesthetic guidelines that were to give an imprint to his whole guitar production were outlined during that first encounter. From the beginning, Tansman withdrew from the Hispano-Latin American patterns that, at the time, were prevalent in Segovia's new repertoire. Nevertheless, Tansman's music entered the Spanish guitarist's heart and his repertoire to the point that it became «*the most advanced commitment undertaken by Segovia towards modern music*» (A. Gilardino, *Manuale di storia della chitarra*).

With the short 1925 piece *Mazurka*, Tansman conceived the main compositional models and patterns that he would consider during the following 57 years as the appropriate ones for



his guitar pieces: accompanied melody, open-string pedals, successions of triads and polyphony. In addition, Tansman's main musical characteristics are all present: a spontaneous melodic vein that suggests Polish themes without openly quoting them, almost magically obtaining that peculiar harmony supporting them. Many of Tansman's so called "popular" themes are nothing but the horizontal placement of dissonant chords so frequently used by the composer. On the other hand, it is worth noting his total lack of idiomatic guitar effects: he seems to have adopted only the most abstract and noble aspects of Segovia's style, such as the beauty of his sound, and the exceptional quality of his special and personal phrasing. Since the time of *Mazurka*, it was evident that Tansman's guitar music would be pure, and completely without unnecessary embellishment, and that it would be a celebration and emphasis of Segovia's musical talent.

His second guitar composition dates from the days of his American exile: it is the *Concertino pour guitare et orchestre*, composed in 1945 at Andrés Segovia's request. The guitarist perceived the creation of a new concerto repertoire as a means through which it would be possible to achieve dignity for his instrument, as the guitar at the time was almost non-existent from a symphonic stand point. Needless to say, this was not meant to gain popularity on a personal level; it was instead one of the ways Segovia chose, thanks to his intuition and his clearness of mind, to drive the guitar out of the guitar societies and offer it to a wider audience of music *aficionados* (what he called a «phil-harmonic audience»). Once the few 19<sup>th</sup>-century concertos by such figures as Mauro Giuliani and Ferdinando Carulli had been forgotten, composing a concerto for guitar and orchestra was viewed almost as an impossible challenge, mainly because of the balance to be found between soloist and orchestra. Tansman had a quite peculiar education as an orchestrator: he never attended any kind of lessons on this subject. All that he knew came from his personal experience as an interpreter of the Łódź orchestra, playing the harp part on the piano.

This kind of experience made him a fresh and unique orchestrator, and he has been considered as such by other authors as well. His contribution to the orchestration of George Gershwin's *An American in Paris* is perhaps the best known example of this.

Hence, Tansman faced the composition of a concerto for guitar and orchestra in a competent way, although he chose the most difficult path towards it: the dense dialogue between the soloist and the rest of the orchestral instruments, whereas other authors had preferred the easier way of a nearly complete contrast. It is clear from the letters exchanged between the composer and Segovia that Segovia loved this work, and followed its creation with great attention even though he ended up not playing it, perhaps because he was worried by its rich and complex orchestration (all winds were doubled), particularly hazardous for the balance with the soloist. This *Concertino* – consisting of a short cantabile *Introduction* connected to a sonata-form *Toccata* by an *Intermezzo* that acts as an adagio, and a rondo-form *Scherzino* – was never performed by Segovia, and was found amongst Tansman's papers immediately after his death. In April 1995, 50 years after it had been composed, the *Concertino* was performed for the first time by the author of these notes in Danzig.

To celebrate the 20<sup>th</sup> anniversary of its foundation, in 1950 the *Accademia Chigiana* (Siena) – where Segovia officially began that same year his activity as a teacher – announced a contest to award new guitar compositions. Tansman decided, probably at Segovia's suggestion, to participate with his *Cavatina*, and won the award. This work was an original four-movement composition (*Preludio*, *Sarabande*, *Scherzino* and *Barcarolle*) but, after the initial performances, Segovia asked the composer to add a new, brilliant movement as a conclusion to follow the fading *Barcarolle*. This is how the *Danza pomposa* was born, in 1952. Conceived as a suite, the *Cavatina* is an homage to Italy and particularly to Venice, where – in the Italian words of the author («*scritta da sola*») – it

wrote itself. The movements are particularly simple and, with the exception of the *Scherzino*, follow an ABA form. Recorded by Segovia in 1954, the *Cavatina* became during the following years Tansman's most successful guitar work.

The first European performance of *Cavatina* took place on September 12<sup>th</sup>, 1952 in Siena, at the *Accademia Chigiana*. It is worth mentioning the entire program:

#### **PART ONE**

- Luigi Boccherini, *Quintetto per pianoforte ed archi*.

#### **PART TWO**

- Fernando Sor, *Andante e minuetto*.
- Joaquín Turina, *Fantasia sevillana*.
- Alexandre Tansman, *Cavatina* (*Prélude - Sarabande - Scherzino - Barcarolle*).
- Heitor Villa-Lobos, *Due studi*.

#### **PART THREE**

- Mario Castelnuovo-Tedesco, *Quintetto per chitarra ed archi*.

The *Quintetto Chigiano* (with Segovia substituting for Guido Agosti in the Castelnuovo-Tedesco piece) performed during part one and part three. It is worth noting two things that were quite rare for Segovia's concerts: the lack of transcriptions and the fact that the guitarist was playing chamber music. Although Segovia saw in chamber music one of the ways to help the guitar out of the guitarist's ghetto, this is an area to which he never fully committed. The example of Luigi Boccherini's three quintets, which were quite known at the time, most likely convinced the Andalusian maestro that the "guitar/string quartet" combination was the most interesting, amongst all possibilities. Therefore he asked his preferred composer to explore this path. The result was extraordinary, as far as the Castelnuovo-Tedesco's *Quintetto op. 143* for guitar and strings is concerned, whereas Tansman's *Mazurka pour guitare et quatuor à cordes* went almost unnoticed. This version was found in the Segovia foundation archives, in 2001. The date reported on it by the author is October 9<sup>th</sup>, 1950.

The theme upon which Tansman based his work was his *Mazurka* of 1925. In spite of its title (*avec accompagnement de quatuor à cordes*), the strings are not limited to only accompanying a solo guitar (identical to the solo guitar version), but intervene for short passages while the guitar remains silent.

In June 1951 Andrés Segovia invited Tansman to compose a *Sonatine*. The two movements which have survived (*Elegia* and *Fughetta*) suggest that they did not fit Segovia's taste.

Shortly afterwards, the *Pièce en forme de passacaille* (1953) was composed. It is a recently rediscovered and far-reaching piece, found amongst the Segovia foundation papers after almost fifty years in oblivion. It is based on a persistent repetition of the *ostinato* through ten variations, presented a further six times in a complex instrumental fugato. It is a majestic composition in which the solemn baroque style is combined perfectly with the flexible, subtle, sometimes mobile and sometimes static harmony of Tansman's music. This composition, during the exposition of the bass *ostinato*, requires the use of a D-sharp bass that forces the performer to tune the sixth string of his instrument to D, although the piece is in E: this is quite uncommon and Segovia thought it unorthodox. Beyond what can be seen superficially however, this is one guitar piece by Tansman in which he paid attention to the performance of the piece on the instrument: the sonority is clear and spontaneous, and the score requires little editing in order to be performed in a fluent way. In this *Passacaille* there is also a rare concession Tansman made to a guitaristic effect: the *tremolo*, here used as a dramatic expressive resource and not – as is usually the case – as a simple embellishment.

In 1954 Tansman worked for a prolonged period on a work for guitar and chamber orchestra entitled *Hommage à Manuel De Falla*. Composed of five movements (known in its version for guitar and piano, edited by the composer himself), the work exists in three manuscript versions. This suite lasts about a quarter of an

hour, and begins with an elegiac *Nocturne* in slow tempo, followed by a brilliant and obsessive *Zapateado*. An *Improvisation* acts as a central adagio and begins with an attractive cello solo, followed by a short intermezzo titled *Nana* (a *berceuse* whose title and atmosphere intentionally recalls the fifth of the *Siete canciones populares españolas* of Manuel de Falla), and which precedes a *Vivace* (a toccata finale). It appears that Segovia was not satisfied with the solo part of this work, which is quite simple and lacking variety in its use of register: this is the reason Tansman never orchestrated it, but left only a few suggestions of it in the piano part.

In 1955 Segovia asked Tansman for a collection of preludes: the answer was limited to the diptych *Prélude et interlude*, that the guitarist found unsuited to guitar, although he had attempted to make it playable by transposing its key. Found recently amongst Segovia's papers, this diptych adopts a harmonic language which is quite mobile and alien to Segovia's aesthetic. The first movement, rhapsodic and tormented, is in an *ABA* form which finds the resolution of its inner expressive tension only in the peaceful and regular movement of the short *Interlude*, whose more appropriate title would be *Postlude*. Angelo Gilardino found transposition by a fourth to be the best solution to the problem of providing the *Prélude* a large and natural sonority.

During the following year (1956), Tansman wrote a new *Suite pour guitare* in six movements (*Notturmo romantico, Alla polacca, Canzonetta, Invenzione, Berceuse d'orient, Segovia*). Segovia extracted three movements from it, which were published with the title *Trois pièces*, and which in 1962 became part of the *Suite in modo polonico*. The complete version has been recently found in two different autographs manuscripts, one in the Tansman family archives and the other in the archives of the Segovia foundation. The suite had been conceived as a musical portrait of Segovia, whose name had been given as the title of the last Hispanic movement. It includes some moderate-tempo

movements (*Notturmo romantico, Canzonetta, Berceuse d'orient*) perfectly suited to Segovia's extraordinary sound and elegant phrasing, and full of expressiveness and romanticism. The suite also includes a couple of more brilliant pieces: one inspired by Poland, and a second by Spain. Both emphasise Segovia's ability to dignify popular dance and song, which Tansman regarded as a great quality.

In 1960, the author again tried, for the third time in his life, to write a *concertante* work for the guitar. This was *Musique de cour pour guitare et orchestre de chambre*, based on themes by Robert de Visée (a 17<sup>th</sup>-century French guitarist). With this work, Tansman complied with traditional tendencies. It is something lying between Stravinsky's *Pulcinella* and Joaquín Rodrigo's *Fantasia para un gentilhombre*.

In 1962, Tansman gave Segovia a series of pieces (*In modo polonico pour guitare – Airs et dances antiques et populaires de la Pologne*), that later became known as *Suite in modo polonico*. It is the most debated of Tansman's guitar works. The appropriate inspiration of each single piece becomes partially marred by the fact that the whole suite is non-homogeneously conceived, from a stylistic stand point. The reasons behind this are quite simple: the *Suite in modo polonico*, as it is known, is the result of a *collage* made by Segovia, with the permission of its author. The core is composed of a series of dances (*Branle, Gaillarde* and *Danse des Haysouks*), which are a sort of reworking of anonymous 16<sup>th</sup>-century Polish lute pieces. It should have been, by its composer's intentions, in some way similar to Ottorino Respighi's three suites *Antiche danze ed arie per liuto*. To this initial core, Tansman later added some songs and dances inspired by Polish folklore: *Kujawiak (mazurka lente)*, *Dumka, Oberek*, with *Kolysanka (berceuse)* as a finale lost in *rêverie*. Immediately afterwards, he added two further dances: a *Gaillarde* and a *Tempo di polonaise*, which were intended to replace the *Dumka* and *Danse des Haysouk*. The elements of this suite were already quite a mixture, and unfortunately this situation de-

generated even further: Segovia rejected three of the movements (which he considered unsuited to guitar), and decided to include three pieces composed in 1956, as well as the 1925 *Mazurka*. Needless to say, all these pieces are far more modern than the original core of the suite.

The story of the *Suite in modo polonico* ended in 1976, when Segovia and Nicanor Zabaleta commissioned Tansman for a work for guitar and harp. Tansman accepted but Segovia was worried, as he didn't have enough time to practice new pieces, and he therefore convinced the composer to add a harp accompaniment to the existing *Suite in modo polonico*. This arrangement was never performed, as Zabaleta considered the presence of his instrument to be inadequate.

In 1965 Tansman composed a new suite for guitar: *Ballade*, as an homage to Chopin. This piece, Tansman's broadest guitar work, sank into oblivion: it was published only in 1998 by Max Eschig. Nevertheless, it provided an opportunity for Segovia to obtain three new pieces from the composer: *Prélude*, *Nocturne* and *Valse romantique* (published later, in 1968, as *Hommage à Chopin*). The *Ballade*, in spite of being partly too complex and difficult from an instrumental point of view, is one of the most imaginative guitar works composed by Tansman. It develops a form to which Chopin was devoted, but that is quite rare in the guitar repertoire, and that requires a special ability of the performer to switch rapidly from a specific musical atmosphere to a completely different one.

It is impossible to tell exactly when the five *Pièces pour guitare* were composed. They were found both in the Tansman family archives and in Andrés Segovia's personal archives. They were most likely composed between 1965 and 1968. Their affinity of style with some of the movements of the *Suite in modo polonico* and with *Hommage à Chopin* are quite evident, and it is therefore quite unlikely they were composed during the 1950s.

Segovia continued for several years to ask Tansman for «une nouvelle mazurka». In August 1967, Tansman spent a quiet holiday at the “Pensione Calcina” in Venice, and finally composed four *au choix*. He got wrong with several ledger lines in the bass when copying the four pieces. Segovia, having received a puzzling text, put the work aside. After checking the Paris manuscript against the one in the archives of the Segovia foundation, it has been possible to re-establish a playable text which reflects the composer's intentions. One of the most remarkable characteristics of these four dances, compared to Tansman's 1925 *Mazurka*, is the completely changed spiritual attitude of their composer. Dark sonorities and obsessive repetition prevail in these four pieces. In his later years, Tansman progressively and completely deprived his expression any kind of radiance and brilliance.

It was again during one of his holidays (in 1967) that the five-movement *Inventions pour guitare* (dedicated to J.S. Bach) were composed. This time it was at *Los olivos*, where Andrés and Emilia Segovia had their summer house. This is the most openly baroque of Tansman's solo guitar works. It was conceived as a sort of friendly and affectionate “thank you” to Mr and Mrs Segovia's hospitality. Tansman was not trying to imitate the formal exactness or contrapuntal perfection of J.S. Bach's well known keyboard *Inventions* (also called *Sinfonie*). He instead created a sort of freely contaminated mixture, something between counterpoint and dance rhythm, the result being quite similar to the *Goldberg variations* (both quite complex in terms of performance and at the same time quite unique). How is it possible to consider, for instance, the *Toccata à deux voix* which is in fact, in spite of its title, an *Allemande*?

In 1970, at the request of Angelo Gilardino, Tansman resumed work on a piece he had previously abandoned (*Pavane et rigaudon*), whose first movement was published a year later as *Pezzo in modo antico*. It consists of a short, intense adagio conceived in a neo-baroque style

that the composer, with masterly skill, prepared as a kind of stylistic challenge.

In 1971 Tansman worked on two pieces. They were completely different in style, though both were conceived for his best friends: *Stèle in memoriam Igor Stravinsky* for voice and orchestra, and *Variations sur un thème de Scriabine* for guitar. The latter is a piece composed to comply with one of Segovia's requests. A few years earlier, Segovia had transcribed and recorded Alexandre Scriabin's *Preludio op.16 n. 4*. In his *Variations*, Tansman attempted a guitar transposition of Scriabin's complex piano intricacies, imposing a very difficult task on the performer.

In 1978, again at Segovia's request, Tansman wrote *Deux chansons populaires*, based on two Catalan themes: *Canço de lladre* and the tragic *Plany*. Both themes are well known amongst guitarists due to the arrangements of Miguel Llobet.

The end of Alexandre Tansman's guitar path coincided with his final concert work (*Hommage à Lech Waleśa*), which he composed in 1982 following events that occurred in Danzig and the new perspectives they encouraged. The piece is a *Tempo di mazurka*, in which the composer quotes a theme also used in the finale of one of his most beloved compositions: the 1930 *Triptique* for string quartet. With this short, sincere composition, Alexandre Tansman ended his creative activity. His musical life could be summarised with the following short sentence, coming from a letter he wrote in 1927:

*«Mes dons sont polonais, la culture française leur a donné le sens de la mesure. (...) Je tends à cette merveilleuse synthèse de la sensibilité polonaise filtrée par la clarté et mesure françaises, dont le plus beau fruit a été Chopin.»*

[«I have been given Polish gifts, and French culture gave them a sense of measure. (...) I tend towards this fantastic synthesis between Polish sensitiveness filtered by French clarity and measure, of which Chopin is the best result.»]

## THE TANSMAN-SEGOVIA COLLABORATION

*«J'ai été fasciné par le génie d'Andrés Segovia dès mon premier contact avec son art unique, et je me flatte d'avoir été un des premiers parmi les jeunes (à l'époque) compositeurs à composer une oeuvre pour lui, ma "Mazurka", écrite il y a environ 40 ans. Depuis, cette collaboration n'a jamais cessé et j'ai composé de nombreuses oeuvres à son intention et pour cet admirable instrument qu'est la guitare, qu'il a révélé au monde de la musique dans toute sa richesse des moyens et d'expression. (...) Cette suite fait appel particulièrement au style infailible que possède Segovia dans l'interprétation des formes anciennes et a son sens prodigieux de la couleur, du timbre et de la noblesse dans son traitement du chant populaire, qu'il soit espagnol ou tout autre.»*

[«I have been fascinated by Andrés Segovia's gift since my first contact with his unique art, and I am proud of having been one of the first young composers, at that time, to write a piece for him. It was the *Mazurka*, composed almost 40 years ago. After it, my collaboration with him never ceased, and I have composed several pieces for his purposes and for this marvellous instrument, the guitar, which he was able to reveal to the musical world with all its richness of possibilities and expressions. (...) This suite appeals to Segovia's impeccable style, particularly capable of interpreting ancient forms, and to his marvellous intuition for colour, timbre, and for his ability to dignify Spanish or other popular songs, raising them to nobility.»]

These Tansman's words were written for a brochure distributed to the audience of the first performance of the *Suite in modo polonico* that took place in Paris on May 24<sup>th</sup>, 1965 at the *Salle Pleyel*. Tansman synthesises in an immediate and simple way the reasons that brought him to compose for Segovia. In these words, though, something is missing. He does not mention his friendship with Segovia, a personal motivation that played a relevant role in his contribution to guitar music.

Andrés Segovia developed with Tansman a particular kind of collaboration. Such a collaboration – particularly after Angelo Gilardino has recently discovered new compositions at the Segovia foundation archives, published herein – could be considered continuous: both of them regarding it as a work in progress, since they never stopped it. For this reason Tansman stands alongside Manuel Ponce and Mario Castelnuovo-Tedesco as Segovia's favourite composers who embraced with great generosity and without reservation Segovia's project of providing the guitar with a modern, varied, and high-quality repertoire.

Alexandre Tansman was able to bring a great deal of ease and spontaneity to composing. Looking over the general catalogue of his works (*A. Tansman - Catalogue de l'œuvre, établi par Gérard Hugon, Max Eschig, Paris, 1995*) it is easy to discern that we are confronted with a composer with the ability of an artisan, placed at the same level of his famous predecessors. For these reasons he had little trouble answering with generosity Segovia's constant and specific requests. Segovia gave to his composers the following instructions (which Tansman took as his own): they had to take care of composing, whilst the guitar aspect was a problem of the guitarist. While other composers were worried (and at the same time proud) of being able to compose pieces specifically addressed to the guitar's possibilities (since they were not guitarists) without having to modify their works because of this, Tansman was not. This was a task Segovia was taking care of. This is why Segovia adopted for his repertoire only a part of Tansman's compositions, and set the rest of them aside without regret. Segovia performed and recorded only the 1925 *Mazurka*, the *Cavatina*, the *Suite in modo polonico*, and the *Prélude* from the *Hommage à Chopin*, whilst he performed in front of an audience only a few times the *Variations sur un thème de Scriabine* (which he never recorded) and – during a German tour in 1961 – *Segovia* (the last movement of the 1956 *Suite*).

The following letter, written by Segovia in 1951,

is of great interest in understanding this, as well as other of Segovia's choices. It is herein reported in its entirety:

«*Mon cher Sacha, je t'envoie les 20 variations de Ponce, où tu pourras examiner les différentes formules techniques qu'il emploie. Je serais plus que content que tu composes une "Sonatine" pour guitare seule. Tâche de la faire claire et pas trop dissonante. Les variations sur le thème de Frescobaldi révèlent en toi un talent aussi solide dans la discipline classique que dans la musique actuelle...*

*A bientôt. Je te téléphonerai aussitôt que je arriverai à Paris. Entretemps, je vous embrasse tous deux. À toi, Andrés.*» (Genève, 2 juin 1951)

[«My dear Sacha, I'm sending you the twenty variations by Ponce, so that you can look into the different technical solutions he uses. I will be more than pleased if you compose a *Sonatina* for solo guitar. Try to make it clear, and not too dissonant. The variations on Frescobaldi's theme shows that you're really gifted both in classical subjects, and contemporary music...

See you soon. I'll give you a call, as soon as I get to Paris. In the meantime, a hug to both of you. Yours, Andrés.» (Geneva, June 2<sup>nd</sup>, 1951)]

Segovia often accompanied his request to a composer for a new guitar piece with the gift of Manuel M. Ponce's *Variations on Folias de España*. Clearly, Segovia considered this work a summary of the possibilities that could be explored in guitar composition. Needless to say, this way the composer was not really confronted with a *summa* of this instrument: he was merely confronted with a *summa* of what Segovia appreciated. Mario Castelnuovo-Tedesco was involved in a similar episode. In 1932, this composer received as a present, together with Segovia's first *commande*, the *Variations* by Ponce, as well as the *Variations on a theme of Mozart op. 9* by Fernando Sor. In this way, the *Variazioni attraverso i secoli* came to be composed, and afterwards it was this work that was given as a gift to Frank Martin, together with Segovia's new request.

As for the last part of Segovia's letter, his request could not have been more explicitly put. By quoting *Variations sur un thème de Frescobaldi* – a piece for a string orchestra based on the well known *Aria detta "la frescobaldi"*, composed by Tansman himself in pure baroque style and without any kind of modernization (it is almost a transcription for orchestra) – Segovia asked Tansman for a classic, clear composition with no dissonance, in contrast to the "contemporary" music which was prevalent in most of the Polish composer's non-guitar music.

There is no doubt that Tansman did not take much into account the models he had received from Segovia. Since the time of his first 1925 *Mazurka*, he had already elaborated a quite limited subset of the guitar's possibilities compatible with his musical needs, and he was never tempted to compose in a more idiomatic style. However, his resistance to the guitarist's preferences was not doomed to last long.

Looking at his work as a whole, it's easy to understand that, before the 1960s, Tansman didn't care much about the aesthetic guidelines provided by his client and interpreter, but, after 1960, he began to comply with his client's wishes and requests. This is why his compositions, even though they cannot really be defined as *pastiches* (as, for instance, *Musique de cour* and, partially, the *Suite in modo polonico*), were nevertheless always soaked with that kind of neo-classicism which is quite rare among the remainder of his work.

Segovia's indications were, in any case, quite specific and precise. The following letter, written by Segovia in 1965 to commission the *Ballade*, shows this:

«Tu pourrais faire avec "Ballade", un "Hommage à Chopin" avec un sous-titre plaisant, comme par exemple: "qui aurait aimé la guitare s'il l'avait connu...". Fait un long développement dans la composition, de façon qu'elle dure autour de 8 à 10 minutes... J'aimerais que ce soit une chose importante...» (Madrid, 9 février 1965)

[«With this *Ballade*, you could make a *Homage to Chopin*, using a pleasant sub-title, such as: "who would have liked guitar, if he had had a chance to get to know this instrument...". You should make the piece quite long, so that it lasts more or less 8 or 10 minutes... I'd like it to be quite important...» (Madrid, February 9<sup>th</sup>, 1965)]

Segovia received the *Ballade*, found it compliant to his requests and decided to ask for a suite, which already existed in Segovia's mind before being conceived by its composer. Here is what Segovia writes about it:

«Une autre chose que je veux te proposer: que te semble l'idée de faire un hommage complet à Chopin, commençant par un "Prélude" en accords, pas très long, un "Nocturne lyrique" et un "Valse" ? La dernière pièce serait la "Ballade". Ce serait une suite magnifique...» (Berlin, 4 novembre 1965)

[«There's something else I'd like to propose to you: what do you think about the idea of a complete homage to Chopin, starting with a chordal *Prélude*, not very long, then a *Nocturne lyrique* and a *Waltz* ? The *Ballade* will be its last part. This is going to be a fantastic suite...» (Berlin, November 4<sup>th</sup>, 1965)]

After a short period of time, Segovia received the three pieces of *Hommage à Chopin*. Once again they had been tailored by Tansman according to his friend's taste and requests, as if they were a suite.

Segovia's interference was not always limited to the project as a whole but sometimes trespassed on certain stylistic and aesthetic areas in such a way that he became a sort of co-author of the piece. It has to be noted, though, that this kind of interference was limited to the works that Segovia decided to perform. The complicated background of the *Suite in modo polonico* has already been pointed out. It was officially composed in 1962 but, as a matter of fact, was conceived as a *collage* originating from several different pieces composed beforehand. A table with an overview of its complex history follows on next page.

SUITE IN MODO POLONICO (first draft)	SUITE IN MODO POLONICO (second draft)	SUITE IN MODO POLONICO (third draft - ed. Max Eschig)
I. Branle	I. Entrée (ex "Branle")	I. Entrée (ex "Branle")
II. Gaillarde	II. Gaillarde	II. Gaillarde
III. Kujawiak	III. Kujawiak	III. Kujawiak
IV. Danse des Haysouks (cancelled by Segovia)	IV. Tempo di polonaise (replacing "Danse des Haysouks")	IV. Tempo di polonaise
V. Dumka (cancelled by Segovia)	V. Gaillarde (replacing "Dumka", then cancelled by Segovia)	V. Kolysanka n. 1 ( <i>"Berceuse d'orient" in the 1956 Suite</i> )
VI. Oberek	VI. Oberek	VI. Mazurka (composed in 1925, and omitted here as Schott & Co. own the copyright)
VII. Kolysanka	VII. Kolysanka	VII. Réverie ( <i>"Canzonetta" in 1956 Suite</i> )
		VIII. Alla polacca (from 1956 Suite)
		IX. Kolysanka n. 2 (VII. of first draft)
		X. Oberek

The above table shows that Segovia didn't place homogeneity of style at the top of his list of priorities: he considered far more important that the pieces were suited to his requirements, and could not resist this need, even when the work was finished:

*«Pour ce qui concerne la grabation du disque chez Decca a New York (je t'en informerai quand ce sera fait), je supprimerai de la suite la "Berceuse d'orient", "Alla polacca" et la "Mazurka", qui ont été déjà gravé en deux disques différents et je combinerai les autres numéros de façon qu'à une pièce mouvementée succède une autre lente...» (Madrid, 25 novembre 1964)*

[«As far as the recording at Decca in New York is concerned, I'll let you know when it will take place, and I would exclude from the *Suite* the *Berceuse d'orient*, *Alla polacca* and the *Mazurka*, as they have been already recorded twice before, and I would combine the others so that a slow piece follows a lively one...» (Madrid, November 25<sup>th</sup>, 1964)]

The 1951 *Cavatina* didn't escape Segovia's revisions either. Tansman had conceived it in four movements: *Prélude*, *Sarabande*, *Scher-*

*zino* and *Barcarole*. He planned that the suite would end with the harmonic and ephemeral *Barcarole*. This was the typical fading finale that Tansman employed often. It can be found in several of his non-guitar compositions as well. Works by Tansman that have been discovered recently at the Segovia foundation archives include two suites (*Inventions pour guitare* and *Pièces brèves pour guitare*) and a diptych (*Prélude et interlude*), which both end in this same way. Furthermore, the first version of the *Suite in modo polonico* also formerly ended with a *berceuse* (*Kolysanka*)...

As a matter of fact, only two of Tansman's multi-movement guitar compositions end with a fast tempo: the 1956 *Suite* and the 1966 *Hommage à Chopin*. According to Segovia's taste, the fading finale of the *Cavatina* was not sufficiently resolved, and therefore in 1952 he asked for the *Danza pomposa* (whose title sounds somewhat ironic). In the manuscript copy used for copyright registration, Tansman again designated it as an *ad libitum* addition. It was not only Segovia who had this kind of attitude towards Tansman's fading finales. In 1967, Charles Bruck conducted the *Six études pour orchestre* at the *Théâtre des champs-élysées* with the *French radio philharmonic*



orchestra, and decided to reverse the order of the pieces so that he did not have to deal with a concluding *Très lent*.

Segovia's requests were always received by Tansman with great attention, although Tansman was never too worried about technical problems such as guitar tuning. His attitude towards these kind of problems often resulted in comments from Segovia, either cautious or quite openly annoyed. The following letter, written by Segovia about the *Prélude et interlude*, deals with these issues:

«Les "Deux préludes" que tu m'as donné me plaisent toujours beaucoup mais le premier devient impossible de lier même en LA, tonalité dans laquelle l'ai transposé. La cause en ait qu'il est écrit en position trop ouverte; si tu peux le réécrire avec un peu plus de pitié pour les doigts, tout ira bien et je serai heureux de les jouer. Tu m'avais promis d'en composer d'autres...» (Milano, 10 juillet 1955)

«Permet moi de te rappeler d'écrire ton œuvre en LA et de ne pas mettre dans le registre grave aucune note en dessous du MI, car il faudrait donc accorder les basses autrement...» (York, 3 février 1965)

«A différentes reprises (...) tu composes en songeant à l'accord MI, LA, RE, SOL, SI, MI et tout d'un coup, tu emploies le RE grave pour obtenir lequel il faudrait s'arrêter et descendre la VIème corde du MI au RE, ce qui est impossible ! (...) À cause de cette obstination de ta part, il m'a été difficile d'adapter plusieurs de tes œuvres que tu as écrites pour moi, comme la "Passacaille", trois ou quatre numéros de la "Première suite" – celle qui contient la "Berceuse d'orient" – et plusieurs autres pièces de l'«Hommage à Chopin». Heureusement j'ai pu résoudre ces petits-grands problèmes dans la "Suite in modo polonico"...» (Madrid, 27 juillet 1971)

[«I still like the *Two preludes* you gave me quite a lot, although the first one is impossible to play even in A, the tonality in which I have

transposed it: This happens because it has been composed in a position which is too open. If you could re-write it, taking mercy on the fingers, everything will be OK, and I'll be happy to play it. You promised you would compose others...» (Milan, July 10<sup>th</sup>, 1955)]

[«Hope you don't mind if I remind you that you have to write your piece in A, and that you should not put in the low range any note below E, as it would be necessary to tune the basses in a different way...» (York, February 3<sup>rd</sup>, 1965)]

[«At different times (...) you compose using the chord E, A, D, G, B, E, and then, all of a sudden, you use low D. In order to obtain this, you should stop and put the 6<sup>th</sup> string down from E to D, which is impossible to do ! (...) Because you're so stubborn, it has been difficult for me to adapt most of the work you have composed, such as the *Passacaille*, three or four numbers of the *Première suite* – the one that contains the *Berceuse d'orient* – and several other pieces of the *Hommage à Chopin*. Luckily enough, I have been able to solve these small-big issues in the *Suite in modo polonico*...» (Madrid, July 27<sup>th</sup>, 1971)]

The history of the works which never became part of Segovia's repertoire includes, as a special chapter, the three concertos for guitar and orchestra. Unless new documents still awaiting discovery produce evidence in a different direction, the story of these works is still somewhat mysterious. They are the *Concertino* (1945), the *Hommage à Manuel de Falla* (1954) and the *Musique de cour* (1960). Presumably, Segovia failed to appreciate only the second of these. Tansman got into the habit of orchestrating his *concertante* compositions only after receiving the approval of the soloist for whom the work was written. This began after he had to set aside the *Konzertstück* for piano and orchestra. Written for left hand only, the work had been commissioned by Paul Wittgenstein, who wanted to completely re-write the piano part according to his needs. Today, the *Hommage à Manuel de Falla* is known in three different piano versions, with some instrumental

indications concerning the orchestration. Segovia probably didn't approve this work and Tansman therefore never orchestrated it. The scenario behind the *Concertino* is quite different, as Tansman completed it with Segovia's active participation:

*«Je me ferais un grand plaisir de commencer le travail de ton "Concerto"... Tu peux t'imaginer quelle illusion j'ai à jouer, avec orchestre, quelque chose de nouveau; et encore plus si cette chose est de toi, que j'aime et admire...»* (Buenos Aires, 30 juillet 1945)

*«J'ai fini ma tournée dans ce pays et je m'apprete à jouir d'un certain calme chez moi et, surtout, à travailler farouchement ton "Concertino". (...) La "Canzona" n'offre aucune resistance serieuse à l'instrument mais la "Toccata" oui, et je voudrai savoir où va tu te trouver pendant le moi de mai, pour te consulter sans trop de délai dans ta réponse...»* (New York, not dated, probably 1948).

*«Il faut nous revoir pour le beau "Concertino", que je voudrai jouer la saison prochaine...»* (Amsterdam, 1948)

[«I would like to start the work with your *Concerto*... You can imagine the hope of playing something new with an orchestra, and this is even better if it is something you have composed, as I appreciate and admire you...» (Buenos Aires, July 30<sup>th</sup>, 1945)]

[«I have finished my tour in this country, and I am ready to enjoy some quiet time at my place and, more than anything else, to work in a determined way with your *Concertino*. (...) The *Canzona* doesn't resist my instrument, but the *Toccata* does. I'd like to know what are your plans for the month of May, as I'd like to be able to seek your advice without having to wait too long for your answer...» (New York, not dated, probably 1948)]

[«We have to meet for the beautiful *Concertino*, as I'd like to perform it during the coming season...» (Amsterdam, 1948)]

After 1950, the *Concertino* was never again mentioned in their letters. This setting aside of the work probably didn't irritate Tansman as, in one of his letters written in 1954, the *Hommage à Manuel de Falla* is already mentioned.

Segovia liked 1960 *Musique de cour* as well, since the first piano draft:

*«Ton oeuvre est très belle et possible dans la guitare. Tu peux en commencer, si tu attendais ma lettre, l'orchestration, que je souhaite simple et pittoresque. (...) Je suis persuadé que ce sera un grand succès. Je l'ai déjà sur mon pupitre et bientôt elle sera, pour toujours, dans mes doigts.»* (Florida, 1960)

[«Your work is beautiful, and playable with the guitar. If you were waiting for my letter, go ahead and start the orchestration, which I would like to be simple and picturesque. (...) I am convinced it will turn out to be a great success. It's already on my music-stand, and it will soon be forever in my fingers, as well.» (Florida, 1960)]

Segovia planned to have the premiere during a concert in London on May 30<sup>th</sup>, 1961, but two months before the concert he replaced it with the *Concerto op. 99* by Mario Castelnuovo-Tedesco:

*«J'ai travaillé la pièce tant que j'ai pu mais en conscience, je ne peux pas risquer son audition dans le concert du 30 à Londres. La guitare est comme une femme hystérique, il faut la dominer ... et seulement alors elle se plie et obéit. Je jouerai ta "Fantasia" dans mes concerts avec orchestre de l'automne, mais en mai c'est trop tôt. Je le regrette infiniment, Sacha, crois moi...»* (USA, 29 mars 1961)

[«I have worked with your piece as much as I could but, take my word for it, I cannot risk its performance during the concert in London on the 30<sup>th</sup>. The guitar is like an hysterical woman, you have to dominate her... only then she gives in and starts to obey you. I am going to play

your *Fantasia* during my autumn concerts with orchestra. In May it would be too early. Believe me, Sacha, I feel really sorry about it...» (USA, March 29<sup>th</sup>, 1961)]

Segovia tried to suggest that Tansman pass the premiere of *Musique de cour* to some young guitarist, but only after a decade did the composer resign himself to not having his old friend perform the work.

The third *concertante* composition was therefore set aside as well. The collaboration between Tansman and Segovia didn't suffer from this situation, and it was destined to continue for a long time to come.

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**Frédéric Zigante**

Torino (Italy), December 2002.

## A NOTE FROM THE EDITOR

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I rescued the manuscripts of some compositions by Alexandre Tansman on May 7<sup>th</sup>, 2001 at Linares (Spain), scanning the papers of Andrés Segovia in the museum devoted to his memory. I didn't expect to find them, as I thought that all the guitar music by Tansman was already known and published. The only missing Tansman's manuscript I was looking for was the score of the concerto for guitar and orchestra *Hommage à Manuel de Falla*, of which I found – unfortunately – only two reductions for guitar and piano but not the complete score, which remains lost (if it ever existed). Instead, and completely unexpectedly, I found a set of manuscripts assembled by Segovia himself under the label of *Obras de Tansman*, all for solo guitar, except a setting

for guitar and string quartet of the first piece Tansman composed for Segovia (the *Mazurka*).

It was clear at first glance that these unknown works were not just satellites of the known Tansman's masterpieces for solo guitar (the *Cavatina* and the *Suite in modo polonico*). With the only exception of the *Pièces brèves pour guitare* – which seem rather improvisatory, still graceful, inventions – the other four works are the results of the composer's efforts to fulfil Segovia's highest expectations. A cursory reading through the manuscript of the *Prélude* was enough to realise that Tansman had achieved in that piece one of the major results – and perhaps the highest result – of all his long and committed career as a composer of guitar music. A strong impression – confirmed by my subsequent dealing with these works when editing them – came also from a reading of the two neo-classical pieces: the *Inventions pour guitare* (conceived as a homage to J. S. Bach and written by Tansman during a holiday he spent as a guest at *Los olivos*, Segovia's house at the sea in southern Spain, at Almuñecar) and the powerful *Passacaille*, not to mention the exquisite *Quattro tempi di mazurka*, composed during one of the visits Tansman often used to pay to Venice, perhaps his most beloved town.

The idea that Segovia might have given up playing these works because he did not appreciate them was already (at the moment of my inspection of the Linares archives) totally obsolete: it was completely clear – from a series of evidences coming from the letters he had addressed to some of his friends – that Segovia, from the fifties at least, had seen his concert schedules growing to such an extent that he was forced to drastically reduce the amount of time he formerly dedicated to practicing the new pieces of his repertoire. Furthermore, he was forced to almost completely give up his activity as an editor of works written for and dedicated to him, in view of their publication, due to the large amount of time this kind of work usually takes. There are expressions of his regrets to some of his old friends (such as Castelnuovo-Tedesco and Tansman) for his being unable to

take care of new works they had written for him, in spite of the fact that he liked them very much. On the other hand, in more than one spot of these manuscripts, it is possible to detect occasional traces of a reading made by Segovia, in the form of some tentative fingering, an attempt which he could not develop any further because of his stressful schedule as a performer, which saw this great artist spending most of his time travelling instead of peacefully working at home on the music he would have loved to play.

My duty to publish this music written by *Sacha Tansman* for his friend *Andrés Segovia* is then encouraged by my strong belief that we are here confronted with the very best which the composer ever wrote for the guitar. This belief gave even more drive to my inspiration to produce an appropriate edition, where the performer (who has clearly to be a very skilled one: this music cannot be handled by beginners or intermediate students) could run from the first to the last measure fluently and consistently, following the inner logic of the music.

In order to achieve such a result with Tansman's music, it is often less a question of details than of replacing the music in a new, convenient general frame. For instance, the set of five *Inventions* is much more easily approached if transposed one major second higher, and this was what I did, without hesitation. Also, the meter of some of these works should be usefully modified, with no consequence on the substance of the music. Such a change allows a representation of the three-voice polyphony in a complete way, as it appears in this edition, and not in an approximate one, as the composer did, because of his worries of having too crowded a staff.

However, there are two points the reader should be aware of:

**1** The first two items of the *Pièces brèves* (*Vals caprice* and *Dance populaire*), after their first draft version, have been the object of a second thought on the part of the

composer, who decided to combine them in a unique work and changed the title of the first one to *Tempo di ballo*. I kept the first draft version, as in the frame of the series as a whole it is much more convenient to have two short pieces instead of a long one. It is a matter of proportion with the remaining three pieces, since the repetition of the *Vals caprice* after the *Danse populaire* is clearly redundant, and also because the additions – written separately by the composer in order to connect the two pieces – are too weak. As often happens, the first draft of the piece is better than its subsequent versions. This resolution was encouraged by *Frédéric Zigante*, whose long and affectionate acquaintance with the papers of the Tansman's archives in Paris has earned him expert status.

**2** The first of the *Quattro tempi di mazurka*, measures 1/15 (and similar occurrences in the rest of the same piece, and occasionally also in the following piece) shows an irregular oscillation of the bass, which alternates between the lowest D and F on the sixth string. I have decided to accept *Frédéric Zigante's* suggestion to change all the F into D, thus treating the bass as a pedal. *Zigante's* suggestion is supported by his awareness of an autograph sketch of the composition (in the Tansman archives), in which the bass appears as a D pedal, and also by his knowledge of another similar case in Tansman's notation, which shows an idiosyncratic notation of notes with several ledger lines.

A somewhat complicated title (*Pièce en forme de passacaille*) is used by Tansman to label a work which is a *passacaglia* in full display, with a conclusive, ample *fugato*: so a well-deserved, simple and round title as *Passacaille* was editorially adopted. On the other hand, the collection too simplistically entitled *Pièces pour guitare* has been editorially titled *Pièces brèves pour guitare*.

Whatever I did in this edition, with the aim of providing an immediate and "true" guitar music text, can be easily checked by comparing it with the original manuscripts, here reproduced in

facsimile.

I have included in this publication also a facsimile of the manuscripts of two works whose text I have not edited: *Deux chansons populaires* and two movements of a *Sonatina* whose other movements have not been found. The manuscript of these two movements (*Elegia* and *Fughetta*) has been rescued by the Italian guitarist Luigi Attademo during his search in the Segovia archives in October 2002. I regard Tansman's setting of the two popular songs as

an unsuccessful attempt, while I think each performer should judge for himself whether what remains of the *Sonatina* is enough to justify a performance.

I warmly acknowledge the assistance of my co-editor Luigi Biscaldi, and the contributions given to this edition by Frédéric Zigante, Allan Clive Jones and Stanley Yates.

**Angelo Gilardino**

Vercelli (Italy), December 2002.



*Igor Stravinsky (left) and Alexandre Tansman (right).*

# Alexandre Tansman

## CATALOGUE OF COMPOSITIONS FOR GUITAR AND WITH GUITAR

(by Frédéric Zigante)

### 1 MAZURKA pour guitare

DEDICATION: à Andrés Segovia.

COMPOSED IN: 1925.

ORIGINAL MANUSCRIPT: lost.

MOVEMENTS: *Moderato* 3/4.

PUBLICATION DATE: First published in *La revue musicale* (Paris), April 1926. Second edition: Schott & Co. (London), 1928, 6 pages, n. 32053 (*Gitarren-Archiv* 116 - Edition Andrés Segovia).

FIRST PERFORMANCE: Andrés Segovia, May 6<sup>th</sup>, 1925, *Salle de l'ancien conservatoire* (Paris); Andrés Segovia, June 2<sup>nd</sup>, 1926, *Salle Gaveau* (Paris).

OTHER PERFORMANCES: Julian Bream, November 3<sup>rd</sup>, 1950, *Cowdray Hall* (London); John Williams, March 8<sup>th</sup>, 1963, *Salle Gaveau* (Paris).

NOTE: The first performance at the *Salle de l'ancien conservatoire* was probably not advertised. The following season Segovia scheduled the *Mazurka* again, as a 1<sup>st</sup> audition [1<sup>st</sup> performance]. Tansman transcribed this piece several times: for guitar and string quartet, guitar and harp, violin and piano, and solo piano (see [4] and [29]). The first edition (the musical insert of *La revue musicale*) shows a peculiar piano version, with a transposition that maintains the guitar score on a single stave.

### 2 CONCERTINO pour guitare et orchestre

DEDICATION: à Andrés Segovia.

COMPOSED IN: 1945.

ORGANIC: 2222.2200.64332, celesta and kettledrum.

MOVEMENTS: *Introduction* (*Molto lento*) C; *Toccata* (*Allegro comodo*) C; *Intermezzo* (*Lento*) C; *Finale-scherzino* (*Molto vivo*) C.

ORIGINAL MANUSCRIPT: Max Eschig archives (Paris).

PUBLICATION DATE: Max Eschig (Paris), 1991, n. 8697 (reduction with piano, 25 pages), n. 8731 (pocket score, 48 pages).

FIRST PERFORMANCE: Frédéric Zigante – *Orchestre philharmonique baltique* (conductor Zigmunt Rychert), April 21<sup>st</sup>, 1995, *Assembly hall of the history museum*, Gdansk (Danzig), Poland.

OTHER PERFORMANCES: Frédéric Zigante – *Orchestra Energenove* (conductor Fulvio Livabella),

June 14<sup>th</sup>, 2001, *Abbazia di santa Giustina*, Sezzadio (Alessandria, Italy); Benjamin Bunch – *Imperial symphony orchestra* (conductor Mark Thielen), February 13<sup>th</sup>, 2001, *Lakeland*, Florida (first performance in the US).

NOTE: The guitar and piano reduction has been prepared by the author. The guitar part is reported as the author has written it in the score, and no instrumental edition has been carried out. Corazón Otero has fingered some fragments of the piece, without fingering passages that are unplayable.

### 3 CANZONE pour guitare et orchestre

DEDICATION: no one.

COMPOSED IN: 1945 (?)

ORGANIC: 1110. 2000, strings.

MOVEMENTS: *Allegretto grazioso* 3/4.

ORIGINAL MANUSCRIPT: There are two manuscripts, both at the association *Les amis d'Alexandre Tansman* archives in Paris. The first one (composed of three pages) is the introductory manuscript for guitar and piano. The second one (composed of four pages), written on the same paper used for the *Concertino*, is a complete orchestration.

PUBLICATION DATE: unpublished.

NOTE: The Roman numeral IV, reported in front of the title, clearly shows this piece was created as part of a more complex structure. It might have been the *Concertino*, which – if this is the case – in its first draft might have had five movements. However, the paper on which both manuscripts were written is exactly the same kind of paper used for the *Concertino*. This composition is almost entirely based on the usage of *tremolo*. Later on, such a choice is likely to have been considered as a limitation, both by Tansman and by Segovia. An undated letter mailed from New York (written by Segovia) mentions this piece as being part of the *Concertino*.

### 4 MAZURKA pour guitare et quatuor de cordes

DEDICATION: à Andrés Segovia.

COMPOSED IN: 1950.

ORIGINAL MANUSCRIPT: Segovia foundation archives, Linares (Spain). This manuscript is a score, and is dated September 9<sup>th</sup>, 1950.

MOVEMENTS: *Moderato* 3/4.

FIRST PERFORMANCE: unperformed.

PUBLICATION DATE: Schott & Co. (in preparation).

NOTE: It is a re-working for guitar and string quartet of the 1925 *Mazurka*. Compared to the solo guitar version, the *Mazurka* has been widened; there is an introduction with strings only, before the guitar entrance, and the main theme is taken by strings only, as well.

## 5 CAVATINA pour guitare

DEDICATION: à Andrés Segovia.

COMPOSED IN: 1950.

MOVEMENTS: *Preludio (Allegro con moto)* C; *Sarabande (Lento)* 3/4; *Scherzino (Allegro con moto)* 3/4; *Barcarole (Andantino grazioso)* 6/8.

ORIGINAL MANUSCRIPT: There are four autograph manuscripts, two of which registered with SACEM in Paris on October 5<sup>th</sup>, 1951 (*D*, four movements), and on May 21<sup>st</sup>, 1954 (*E*, five movements, including the *Danza pomposa* with the words *ad libitum*). The other two manuscripts (*D*, four movements; *E*, including the *Danza pomposa*) are in the Segovia foundation archives (Linares, Spain). In the Schott archives there is a further manuscript prepared by Andrés Segovia.

PUBLICATION DATE: Schott & Co. (London), 1952, 7 pages, n. 38272 (*Gitarren-Archiv 165 – Edition Andrés Segovia*).

FIRST PERFORMANCE: Andrés Segovia, June 16<sup>th</sup>, 1952, *Teatro Broadway* (Buenos Aires).

OTHER PERFORMANCES: Andrés Segovia, September 12<sup>th</sup>, 1952, *Accademia Chigiana*, Siena (without the *Danza pomposa*); Andrés Segovia, December 11<sup>th</sup>, 1952, *Salle Gaveau*, Paris (without the *Danza pomposa*); Andrés Segovia, December 19<sup>th</sup>, 1953, *Salle Gaveau*, Paris (with the *Danza pomposa*); John Williams, November 24<sup>th</sup>, 1960, *Wigmore Hall*, London; Narciso Yepes, November 7<sup>th</sup>, 1961, *Salle Gaveau*, Paris.

NOTE: This piece won the first prize in 1951 guitar composition contest at the *Accademia Chigiana* in Siena (for the twenty years of its foundation). The *Cavatina* is in four movements, and has been performed this way both during its first Argentinean and European performances. Its complete form (with the *Danza pomposa*) first appeared in Segovia's programs in 1953. Its fingering appears only in recent reprints, and has not been prepared by Andrés Segovia. In fact, some of the manuscripts circulating amongst Segovia's direct students report a different fingering.

## 6 DANZA POMPOSA pour guitare

DEDICATION: à Andrés Segovia.

COMPOSED IN: 1952.

MOVEMENTS: *Allegro moderato* 3/4.

ORIGINAL MANUSCRIPT: SACEM archives (Paris), registered as part of the *Cavatina*, on May 21<sup>st</sup>, 1954.

Another manuscript (with two different, separate endings) lays in the Segovia foundation archives in Linares (Spain). In the Schott & Co. archives there is a copy of the manuscript, probably prepared by a person of the Andrés Segovia's entourage.

FIRST PERFORMANCE: Andrés Segovia (?).

PUBLICATION DATE: Schott & Co. (London), 1961, 3 pages, n. 40454 (*Gitarren-Archiv 206 – Edition Andrés Segovia*).

NOTE: This piece has to be considered an integral part of the *Cavatina*. The fingering is anonymous, most likely by Andrés Segovia. Schott & Co. is working at a critical edition.

## 7 SONATINA pour guitare

DEDICATION: à Andrés Segovia.

COMPOSED IN: Date unknown, probably around the first years of the fifties.

ORIGINAL MANUSCRIPT: Segovia foundation archives (Linares, Spain).

MOVEMENTS: *I* (?); *II - Elegia (Lento)* 4/4; *III* (?); *IV - Fughetta (Allegro giusto)* 4/4.

FIRST PERFORMANCE: unperformed.

PUBLICATION DATE: Bèrben (Ancona), 2003, 2 pages (included, only as manuscripts, in the volume *Posthumous works for guitar*, n. 4900).

NOTE: We are aware of the existence of the *Sonatina* from two manuscripts found on October 2002 (*Elegia* and *Fughetta*), likely the two movements of a missed *Sonatine*. The Segovia/Tansman letters show a Segovia's request of a *Sonatine*.

## 8 PIÈCE EN FORME DE PASSACAILLE pour guitare

DEDICATION: à Andrés Segovia, *l'unique*.

COMPOSED IN: 1953.

ORIGINAL MANUSCRIPT: Segovia foundation archives, Linares (Spain).

MOVEMENTS: *Moderato* 3/4.

FIRST PERFORMANCE: Frédéric Zigante, November 17<sup>th</sup>, 2002, *Lódz history museum* (Lódz, Poland).

PUBLICATION DATE: Bèrben (Ancona), 2003, 8 pages (included in the volume *Posthumous works for guitar*, n. 4900).

NOTE: The manuscript is dated *Septembre 1953*. Edited and fingered by Angelo Gilardino and Luigi Biscaldi.

## 9 HOMMAGE À MANUEL DE FALLA pour guitare et orchestre de chambre

DEDICATION: à Andrés Segovia.

COMPOSED IN: 1954.

ORIGINAL MANUSCRIPT: There are three different manuscripts, two in the Segovia foundation archives (Linares, Spain), and one in the association *Les amis d'Alexandre Tansman* archives (Paris). The three of them

report the first draft version (for guitar and piano).

ORGANIC: 1110.1000.64332.

MOVEMENTS: *Nocturne (Lento non troppo)* 3/4; *Zapateado (Molto vivace)* 6/8; *Improvisation (Lento)* 3/4; *Nana (Molto lento)* C; – (*Vivace*) 3/4.

FIRST PERFORMANCE: unperformed.

PUBLICATION DATE: unpublished.

NOTE: No orchestration of this work is known to exist, although the manuscripts contain indications for an instrumentation.

## 10 PRÉLUDE ET INTERLUDE pour guitare

DEDICATION: à Andrés Segovia.

COMPOSED IN: 1955.

ORIGINAL MANUSCRIPT: Segovia foundation archives, Linares (Spain).

MOVEMENTS: *Prélude (Allegro con moto)* 4/4; *Interlude (Lento cantabile)* 4/4.

FIRST PERFORMANCE: unperformed.

PUBLICATION DATE: Bèrben (Ancona), 2003, 5 pages (included in the volume *Posthumous works for guitar*, n. 4900).

NOTE: Edited and fingered by Angelo Gilardino and Luigi Biscaldi.

## 11 NOTTURNO ROMANTICO pour guitare

DEDICATION: à Andrés Segovia.

COMPOSED IN: 1956.

ORIGINAL MANUSCRIPT: Association *Les amis d'Alexandre Tansman* archives (Paris).

MOVEMENTS: *Lento e cantabile* C.

FIRST PERFORMANCE: unperformed.

PUBLICATION DATE: unpublished.

NOTE: The theme is the same as in the *Notturmo romantico* of the *Suite* composed in 1956, but the accompaniment is totally different.

## 12 SUITE (six pièces) pour guitare

DEDICATION: à Andrés Segovia.

COMPOSED IN: 1956.

ORIGINAL MANUSCRIPT: SACEM archives (Paris), registered on May 25<sup>th</sup>, 1958, as *Suite*; Segovia foundation archives (Linares, Spain), as *Six pièces*.

MOVEMENTS: *Notturmo romantico (Lento e cantabile)* C; *Alla polacca (Allegro con moto)* 3/4; *Canzonetta (Lento)* C; *Invenzione (Allegro moderato)* C; *Berceuse d'orient (Andante cantabile)* C; Segovia (*Allegro con moto*) 3/4.

FIRST PERFORMANCE: Andrés Segovia, 1958, Montréal, Canada (three movements only: *Canzonetta*, *Alla polacca* and *Berceuse d'orient*).

PUBLICATION DATE: Max Eschig (Paris), 1962, three movements only, collected under the title of *Trois pièces* and published in three different booklets: *Canzonetta*, 2

pages, n. 7175; *Alla polacca*, 2 pages, n. 7176; *Berceuse d'orient*, 2 pages, n. 7174. The other three movements (*Notturmo romantico*, *Invenzione*, *Segovia*) published by Yotlotl, Mexico city, 1989, 8 pages, n. Emy-g-14.

NOTE: The three movements published by Max Eschig became later a part of the *Suite in modo polonico*; the fingering of these three pieces is by Andrés Segovia, whereas the others (published by Yotlotl) are by Manuel López Ramos. The editions Max Eschig are working at a complete edition of the suite.

## 13 MUSIQUE DE COUR pour guitare et orchestre de chambre

DEDICATION: à Andrés Segovia.

COMPOSED IN: 1960.

ORIGINAL MANUSCRIPT: Segovia foundation archives (Linares, Spain), and association *Les amis d'Alexandre Tansman* archives (Paris). Both of them show the full score and the version with piano.

ORGANIC: 1110.1000.64332, timbales-triangle.

MOVEMENTS: *Entrée (Lento)* C; *Menuet (Allegro grazioso)* 3/4; *Sarabande (Lento cantabile)* 3/4; *Gavotte et musette (Allegro non troppo)* C; *Passacaille (Très lent)* 3/4; *Gigue (Vivo)* 3/4; *Air (Lento cantabile)* 3/4; *Finale (Allegro giocoso)* 3/4.

PUBLICATION DATE: Universal (London), 1971, 20 pages (guitar and piano reduction), n. 17555.

FIRST PERFORMANCE: Gabriel Estarellas – *Orquesta sinfónica de Mallorca* (conductor Gerardo Perez Busquier), December 20<sup>th</sup>, 1971, Mallorca (Spain).

NOTE: The solo part is reported according to the author manuscript, with no edition. Robert de Visée pieces – used as theme material – are from the *Liure de pièces pour la guitare dédié au Roy composé par R. de Visée* (Paris, 1686), and most of them are known as parts of the *Petite suite en re mineur* published in the twenties by Max Eschig, in the transcription by Emilio Pujol.

## 14 SUITE IN MODO POLONICO pour guitare

DEDICATION: à Andrés Segovia.

COMPOSED IN: 1962.

ORIGINAL MANUSCRIPT: Segovia foundation archives (Linares, Spain), and association *Les amis d'Alexandre Tansman* archives (Paris). The editions Max Eschig have a manuscript written by Andrés Segovia and edited by the author.

MOVEMENTS: *Entrée (Moderato cantabile)* C; *Gaillarde (Allegretto)* 3/4; *Kujawiak – Mazurka lente (Lento)* 3/4; *Tempo di polonaise (Allegro vivo)* 3/4; *Kolysanka n. 1 – Berceuse d'orient (Andante cantabile)* 4/4; *Réverie (Lento)* C; *Alla polacca (Allegro non troppo)* 3/4; *Kolysanka n. 2 (Lento)* 3/4; *Oberek – Mazurka vive (Vivace giocoso)* 3/4.

FIRST PERFORMANCE: Andrés Segovia, 1962, Carnegie Hall (New York).

OTHER PERFORMANCES: Andrés Segovia, May



24<sup>th</sup>, 1965, *Salle Gaveau*, Paris (first performance in Paris).

PUBLICATION DATE: Max Eschig (Paris), 1968, 15 pages, n. 7823. New version, with harp accompaniment, written in 1976: see [26].

NOTE: Although Segovia used to include in his performances the 1925 *Mazurka* (between *Kolysanka n. 1* and *Réverie*), it could not be included in the Max Eschig edition, because Schott & Co. owned its copyright. The fingering is by Andrés Segovia. The movements in common with the 1956 *Suite* show some changes in the musical text, compared with the Max Eschig edition of the *Trois pièces*.

*Nocturne (Moderato) C*; *Valse romantique (Allegretto ma non troppo) 3/4*.

FIRST PERFORMANCE: unperformed.

PUBLICATION DATE: Max Eschig (Paris), 1972, 7 pages, n. 7831.

NOTE: In Tansman's intentions, the *Hommage à Chopin* should have included the 1965 *Ballade* as third movement. The movements were, therefore: *Prélude*, *Nocturne*, *Ballade*, *Valse romantique*. The fingering is anonymous, and from the letters exchanged between Segovia and Tansman it is possible to understand that it is not by Segovia. In the original manuscript, this work had been written one tone lower (consistently with the *Ballade*), and the transposition was carried out by the publisher before giving the score to the anonymous guitarist who prepared the fingering.

## 15 IN MODO POLONICO pour guitare

DEDICATION: à Andrés Segovia.

COMPOSED IN: 1962.

ORIGINAL MANUSCRIPT: Segovia foundation archives (Linares, Spain), and association *Les amis d'Alexandre Tansman* archives (Paris).

MOVEMENTS: *Danza (16<sup>ème</sup> siècle)*; *Danse des Haysouks (Allegro giocoso) 2/4*; *Gaillarde (Allegro con moto) 4/4*; *Dumka (Andante, un poco rubato) 4/4*.

FIRST PERFORMANCE: unperformed.

PUBLICATION DATE: unpublished.

NOTE: Three are the dances that have been withdrawn by Segovia from the first two versions of the *Suite in modo polonico*. From one of Segovia's letters, it seems possible that he played (or planned to play) *Dumka*, although this piece was cancelled from the final version. So, this work included, in this order: *Branle* (renamed as *Entrée* by Segovia), *Gaillarde*, *Kujawiak (Mazurka lente)*, *Danse des Haysouks* (cancelled by Segovia), *Dumka* (cancelled by Segovia), *Oberek* and *Kolysanka* (the second one of the *Suite* published by Max Eschig).

## 18 INVENTIONS (Hommage à Bach) pour guitare

DEDICATION: *Chez Les Segovia à Los Olivos*.

COMPOSED IN: 1967.

ORIGINAL MANUSCRIPT: Segovia foundation archives (Linares, Spain).

MOVEMENTS: *Passepied (Allegro con moto) 4/4*; *Sarabande (Lento cantabile) 3/4*; *Sicilienne (Allegretto) 6/8*; *Toccata à deux voix (Moderato) 4/4*; *Aria (Lento cantabile) 4/4*.

FIRST PERFORMANCE: unperformed.

PUBLICATION DATE: Bèrben (Ancona), 2003, 12 pages (included in the volume *Posthumous works for guitar*, n. 4900).

NOTE: Edited and fingered by Angelo Gilardino and Luigi Biscaldi. The composition date can be guessed from the letters exchanged between Tansman and Segovia, and it has been confirmed by Emilia Segovia.

## 16 BALLADE (Hommage à Chopin) pour guitare

DEDICATION: à Andrés Segovia.

COMPOSED IN: 1965.

ORIGINAL MANUSCRIPT: There are two different manuscripts, both at the association *Les amis d'Alexandre Tansman* archives in Paris.

MOVEMENTS: *Allegro non troppo C*.

FIRST PERFORMANCE: unperformed.

PUBLICATION DATE: Max Eschig (Paris), 1998, 8 pages, n. 9084 (*Collection Frédéric Zigante*).

NOTE: Edited and fingered by Frédéric Zigante.

## 19 QUATTRO TEMPI DI MAZURKA [pour guitare]

DEDICATION: *per Emilia e Andrés Segovia*.

COMPOSED IN: 1967.

ORIGINAL MANUSCRIPT: Segovia foundation archives (Linares, Spain), and association *Les amis d'Alexandre Tansman* archives (Paris).

MOVEMENTS: – (*Moderato*) 3/4; *Rondò (Vivo) 3/4*; – (*Allegro ma non troppo*) 3/4; – (*Allegro giocoso*) 3/4.

FIRST PERFORMANCE: unperformed.

PUBLICATION DATE: Bèrben (Ancona), 2003, 12 pages (included in the volume *Posthumous works for guitar*, n. 4900).

NOTE: The Linares manuscript is signed and dated as «Venezia, VIII, 1967 Sacha», and was prepared during a holiday at the «Pensione Calcina». This manuscript – because of a series of mistakes by the author in the ledger lines of the bass – is rather complicated and contradictory, while the Paris one has been written on a double stave (piano writing), and has allowed a correct interpretation of the Linares manuscript. Edited and

## 17 HOMMAGE À CHOPIN pour guitare

DEDICATION: à Andrés Segovia.

COMPOSED IN: 1966.

ORIGINAL MANUSCRIPT: Association *Les amis d'Alexandre Tansman* archives (Paris).

MOVEMENTS: *Prélude (Andante cantabile) C*;

## 20 CANZONETTA pour guitare et petit orchestre de chambre

DEDICATION: à Andrés Segovia.

COMPOSED IN: Date unknown, most likely end of the sixties.

ORIGINAL MANUSCRIPT: Segovia foundation archives (Linares, Spain), and association *Les amis d'Alexandre Tansman* archives, Paris (score).

ORGANIC: 1110.1000.3110.

MOVEMENTS: *Lento* C.

PUBLICATION DATE: unpublished.

FIRST PERFORMANCE: unperformed.

NOTE: It is an arrangement for guitar and chamber orchestra of the *Canzonetta*, third movement of the 1956 *Suite* (that latter on became part of the *Suite in modo polonico*). It is not known in which circumstances it was arranged, although – as it is kept in Segovia's personal archives – it was most likely intended for usage during some television program. In fact, Segovia performed with an orchestra few times during television programs.

## 21 PIÈCES [BRÈVES] pour guitare

DEDICATION: no one.

COMPOSED IN: Date unknown, most likely end of the sixties.

ORIGINAL MANUSCRIPT: Segovia foundation archives (Linares, Spain), and association *Les amis d'Alexandre Tansman* archives (Paris).

MOVEMENTS: *Valse-caprice (Allegro grazioso)* 3/4; *Dance populaire (Vivo)* 3/4; *Burlesque (Allegro con moto)* 4/4; *Berceuse-boîte à musique (Moderato)* 4/4; *Studio (Allegro ma non troppo)* 4/4.

FIRST PERFORMANCE: unperformed.

PUBLICATION DATE: Bèrben (Ancona), 2003, 11 pages (included in the volume *Posthumous works for guitar*, n. 4900).

NOTE: Edited and fingered by Angelo Gilardino and Luigi Biscaldi.

## 22 PEZZO IN MODO ANTICO per chitarra

DEDICATION: per Angelo Gilardino.

COMPOSED IN: 1970.

ORIGINAL MANUSCRIPT: Association *Les amis d'Alexandre Tansman* archives (Paris).

MOVEMENTS: *Moderato* C.

FIRST PERFORMANCE: Angelo Gilardino, May 15<sup>th</sup>, 1971, *Santuario della Madonna delle Grazie di Costanzana* (Vercelli, Italy).

OTHER PERFORMANCES: Angelo Gilardino, November 7<sup>th</sup>, 1975, *RAI* broadcast, Turin (Italy).

PUBLICATION DATE: Bèrben (Ancona), 1970, 2 pages, n. 1478 (*Collezione Angelo Gilardino*).

NOTE: Fingered by Angelo Gilardino. In *Tansman's*

family archives there is the manuscript of a diptych (*Pavane et rigaudon*), whose first movement is identical to the *Pezzo in modo antico*.

## 23 VARIATIONS SUR UN THÈME DE Scriabine pour guitare

DEDICATION: à Andrés Segovia.

COMPOSED IN: 1971.

ORIGINAL MANUSCRIPT: Segovia foundation archives (Linares, Spain), and association *Les amis d'Alexandre Tansman* archives, Paris (two manuscripts).

MOVEMENTS: *Thème (Lento)* 3/4; *Var. I (Istesso tempo)* 3/4; *Var. II (Un poco più mosso)* 3/4; *Var. III (Vivo non troppo)* C; *Var. IV (Lento cantabile, un poco rubato)* 3/4; *Var. V (Allegretto grazioso quasi mazurka)* 3/4; *Var. VI (Allegro con moto – Fugato)* C.

FIRST PERFORMANCE: Andrés Segovia, 1973 (?), *Carnegie Hall*, New York.

PUBLICATION DATE: Max Eschig (Paris), 1972, 7 pages, n. 8043.

NOTE: Edited and fingered by Alvaro Company. The Scriabine theme is the *Prélude op. 16 n. 4* for piano (which Segovia had transcribed for guitar and recorded in 1956).

## 24 DOUZE PIÈCES FACILES pour guitare (1<sup>er</sup> recueil)

DEDICATION: no one.

COMPOSED IN: 1971.

ORIGINAL MANUSCRIPT: Max Eschig archives (Paris).

MOVEMENTS: *Chant lointain (lento)* C; *Ostinato (Moderato)* C; *Sarabande (Lento)* 3/4; *Aria (Andante cantabile)* C; *Petite marche militaire (Allegro risoluto)* C; *Polonaise (Allegro solenne)* 6/8; *Tarantelle (Vivo)* 6/8; *En passant (Moderato)* C; *Toccata (Allegro risoluto)* C; *Intermezzo (Allegretto grazioso)* C; *Sérénade (Moderato)* 3/4; *Triolets (Allegro moderato)* 6/8.

FIRST PERFORMANCE: – (work intended for teaching purposes).

PUBLICATION DATE: Max Eschig (Paris), 1972, 12 pages, n. 8002.

NOTE: These are pieces addressed to beginners, commissioned by the publisher. Fingering is anonymous.

## 25 DOUZE PIÈCES FACILES pour guitare (2<sup>ème</sup> recueil)

DEDICATION: no one.

COMPOSED IN: 1971.

ORIGINAL MANUSCRIPT: Max Eschig archives (Paris).

MOVEMENTS: *Promenade (Allegretto)* C; *Berceuse (Lento)* C; *Boîte à joujoux (Moderato)* C; *Air populaire (Moderato)* 3/4; *Nocturne (Moderato)* C; *Petit chant (Sostenuto)* C; *Menuet (Allegretto grazioso)* 3/4; *Appel (Vivo)* 3/4; *Valsette (Allegretto)* C; *Barcarole (Andante moderato)* 6/8; *À l'espagnole (Allegro con brio)* 3/4;

Étude (*Allegro con moto*) 6/8.

FIRST PERFORMANCE: – (work intended for teaching purposes).

PUBLICATION DATE: Max Eschig (Paris), 1972, 12 pages, n. 8003.

NOTE: These are pieces addressed to beginners, commissioned by the publisher. Fingering is anonymous.

## 26 SUITE IN MODO POLONICO pour guitare et harpe

DEDICATION: à *Andrés Segovia et Nicanor Zabaleta*.  
COMPOSED IN: 1976.

ORIGINAL MANUSCRIPT: Association *Les amis d'Alexandre Tansman* archives (Paris).

MOVEMENTS: *Entrée (Moderato cantabile) C; Gaillarde (Allegretto) 3/4; Kujawiak – Mazurka lente (Lento) 3/4; Tempo di polonaise (Allegro vivo) 3/4; Kolysanka n. 1 – Berceuse d'orient (Andante cantabile) 4/4; Réverie (Lento) C; Alla polacca (Allegro non troppo) 3/4; Kolysanka n. 2 (Lento) 3/4; Oberek – Mazurka vive (Vivace giocoso) 3/4.*

FIRST PERFORMANCE: unperformed.

PUBLICATION DATE: Max Eschig (Paris), 1999, n. 8297;

NOTE: The guitar part is identical to the one of the 1962 suite with the same title. It has been edited by Frédéric Zigante, and the guitar part is a critical edition based on several manuscripts of the author.

## 27 DEUX CHANSONS POPULAIRES pour guitare

DEDICATION: à *Andrés Segovia*.

COMPOSED IN: 1978.

ORIGINAL MANUSCRIPT: Segovia foundation archives (Linares, Spain), and association *Les amis d'Alexandre Tansman* archives (Paris).

MOVEMENTS: *Andante 3/8; Allegretto 4/4.*

FIRST PERFORMANCE: unperformed.

PUBLICATION DATE: Yolotl (Mexico city), 1989, 3 pages, n. Emy-g-10 (manuscript included in the present volume).

NOTE: These are the harmonizations of two well known Catalan folk songs: *Plany* and *Canço de lladre*. These pieces have been published according to their author's manuscript, without any editing and fingering.

## 28 ARPEGGIO n. 2 pour guitare

DEDICATION: no one.

COMPOSED IN: 1979.

ORIGINAL MANUSCRIPT: lost.

MOVEMENTS: C.

FIRST PERFORMANCE: – (short piece intended for beginners).

PUBLICATION DATE: in *Segovia, my book of the guitar* (London, 1980).

NOTE: This piece is a little exercise addressed to

beginners.

## 29 MAZURKA pour guitare et harpe

DEDICATION: no one.

COMPOSED IN: 1979.

ORIGINAL MANUSCRIPT: Mrs. Maria Rosa Calvo Manzano's personal archives (Madrid).

MOVEMENTS: *Moderato 3/4.*

FIRST PERFORMANCE: unperformed.

PUBLICATION DATE: unpublished.

NOTE: It is an arrangement for guitar and harp of the *Mazurka* for solo guitar dated 1925. It was done on request of Andrés Segovia and Maria Rosa Calvo Manzano, in order to be included in the *Suite in modo polonico*, arranged some years before for guitar and harp. The manuscript found is not handwritten by Tansman himself but by a copist.

## 30 DOUZE MORCEAUX TRÈS FACILES pour guitare (1<sup>er</sup> recueil)

DEDICATION: no one.

COMPOSED IN: 1980 (?).

ORIGINAL MANUSCRIPT: Max Eschig archives (Paris).

MOVEMENTS: *Chant à bercer (Andante cantabile) C; Exercice (Tempo di marcia) C; Echo (Lento) C; Mélodie d'autrefois (Lento) 3/4; Air oublié (Moderato) 3/4; Arabesque (Andante) C; Sicilienne (Allegretto grazioso) 6/8; La corrida (Allegro moderato) 3/4; Pluie (Moderato) C; Air bohémien (Moderato) C; Petit jeu (Allegro ma non troppo) C; Paysage (Moderato) C.*

FIRST PERFORMANCE: – (work intended for teaching purposes).

PUBLICATION DATE: Max Eschig (Paris), 1989, 12 pages, n. 8305.

NOTE: These are pieces addressed to beginners, commissioned by the publisher. Fingering is anonymous.

## 31 DOUZE MORCEAUX TRÈS FACILES pour guitare (2<sup>ème</sup> recueil)

DEDICATION: no one.

COMPOSED IN: 1980 (?).

ORIGINAL MANUSCRIPT: Max Eschig archives (Paris).

MOVEMENTS: *À cordes vides (-) C; Romance (Allegretto) C; Le perroquet (Allegro moderato) C; À trois temps (Allegro) 3/4; Séquence (Allegro moderato) C; En flânant (Andante cantabile) C; Petit fandango (Allegro con moto) 3/4; Petit air polonais (Moderato) 3/4; Deux notes à la basse (-) C; Arioso (Lento espressivo) C; Les voix croisées (Allegretto grazioso) C; Arpèges (Lento) 6/8.*

FIRST PERFORMANCE: – (work intended for teaching purposes).

PUBLICATION DATE: Max Eschig (Paris), 1989, 12 pages, n. 8306.

NOTE: These are pieces addressed to beginners, commissioned by the publisher. Fingering is anonymous.

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### 32 HOMMAGE À LECH WALESA pour guitare

DEDICATION: à Corazón Otero.

COMPOSED IN: 1982.

ORIGINAL MANUSCRIPT: Max Eschig archives (Paris), and association *Les amis d'Alexandre Tansman* archives (Paris).

MOVEMENTS: *Tempo di mazurka (Moderato)* 3/4.

FIRST PERFORMANCE: Corazón Otero, January 10<sup>th</sup>, 1983, *Teatro "Il punto"* (Florence, Italy).

PUBLICATION DATE: Max Eschig (Paris), 1982, 3 pages + 1 page of errata, n. 8518.

NOTE: The fingering of this piece is anonymous, most likely by Corazón Otero.

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### 33 SIX MINIATURES pour guitare

DEDICATION: no one.

COMPOSED IN: 1985 (1933 the original for piano).

ORIGINAL MANUSCRIPT: Max Eschig archives (Paris).

MOVEMENTS: *Le petit nègre (Modéré)* C; *Disque (Blues-lent)* C; *Valse lente (Lent)* 3/4; *Au jardin (Modéré)* 3/4; *Moment sérieux (Modéré)* C; *Cheval mécanique (Vif)* C.

FIRST PERFORMANCE: unperformed.

PUBLICATION DATE: Max Eschig (Paris), 1989, 6 pages, n. 8607.

NOTE: It is a transcription approved by the author, from *Pour les enfants*, collected in four booklets for piano addressed to beginners (published in 1933 by Max Eschig – n. 4089/4102/4103/3994). These pieces come from booklet n. 2 (*Au jardin, Le petit nègre*), and booklet n. 4 (*Cheval mécanique, Moment sérieux, Disque, Valse lente*). The transcription is by Louis Robert.

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*Alexandre Tansman (left) and Mario Castelnuovo-Tedesco (right).*



*A. Rossman*

# INVENTIONS POUR GUITARE

(Hommage à Bach)

Alexandre Tansman

## I - PASSEPIED

Allegro con moto

Handwritten musical score for "I - PASSEPIED" by Alexandre Tansman. The score is written for guitar and includes several performance markings and fingerings:

- Dynamic markings:** *mf* (mezzo-forte), *f* (forte).
- Tempo:** Allegro con moto.
- Handwritten annotations:** Circled numbers (1, 2, 3, 4, 5) indicating fingerings. Roman numerals (CII, CVII, CV) indicating specific sections or measures. A large handwritten "4" at the bottom right.
- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). The first measure is marked *mf*. The staff contains a series of eighth and sixteenth notes, with a large handwritten "4" above the staff.
- Staff 2:** Continues the melody, marked *f*. It includes a large handwritten "3" above the staff and a "31" at the end.
- Staff 3:** Continues the melody, marked *f*. It includes a large handwritten "3" above the staff.
- Staff 4:** Continues the melody, marked *f*. It includes a large handwritten "3" above the staff.
- Staff 5:** Continues the melody, marked *f*. It includes a large handwritten "3" above the staff.
- Staff 6:** Continues the melody, marked *f*. It includes a large handwritten "3" above the staff.
- Staff 7:** Continues the melody, marked *f*. It includes a large handwritten "3" above the staff.

9 <sup>②</sup>

*mf*

11 <sup>①</sup> CVII

*p*

13 <sup>②</sup>

14 <sup>①</sup> CVII

16 <sup>②</sup> CII

17 <sup>②</sup>

*f*

[illegible][illegible]

25

CVI

CVI

CVI

②

①

④

Handwritten musical score for "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto". The score begins with a "28" in the left margin. The first measure is a whole note chord (F#4, A4, C5) with a "3" below it. The second measure is a whole note chord (F#4, A4, C5) with a "4" below it. The third measure is a whole note chord (F#4, A4, C5) with a "3" below it. The fourth measure is a whole note chord (F#4, A4, C5) with a "4" below it. The fifth measure is a whole note chord (F#4, A4, C5) with a "3" below it. The sixth measure is a whole note chord (F#4, A4, C5) with a "4" below it. The seventh measure is a whole note chord (F#4, A4, C5) with a "3" below it. The eighth measure is a whole note chord (F#4, A4, C5) with a "4" below it. The ninth measure is a whole note chord (F#4, A4, C5) with a "3" below it. The tenth measure is a whole note chord (F#4, A4, C5) with a "4" below it. The eleventh measure is a whole note chord (F#4, A4, C5) with a "3" below it. The twelfth measure is a whole note chord (F#4, A4, C5) with a "4" below it. The thirteenth measure is a whole note chord (F#4, A4, C5) with a "3" below it. The fourteenth measure is a whole note chord (F#4, A4, C5) with a "4" below it. The fifteenth measure is a whole note chord (F#4, A4, C5) with a "3" below it. The sixteenth measure is a whole note chord (F#4, A4, C5) with a "4" below it. The seventeenth measure is a whole note chord (F#4, A4, C5) with a "3" below it. The eighteenth measure is a whole note chord (F#4, A4, C5) with a "4" below it. The nineteenth measure is a whole note chord (F#4, A4, C5) with a "3" below it. The twentieth measure is a whole note chord (F#4, A4, C5) with a "4" below it. The score ends with a double bar line. There are handwritten annotations: "CV" above the first measure, "CII" above the second measure, "ff" below the first measure, and circled numbers 1, 2, and 3 above the eleventh, twelfth, and thirteenth measures respectively. There is also a circled number 4 above the fourteenth measure and a circled number 5 above the fifteenth measure.



## II - SARABANDE

Lento cantabile

*p* tranquillo *mp*

5

9

13

17

21

*dolce*

The musical score for "II - SARABANDE" is written in treble clef with a key signature of one sharp (F#). The tempo is "Lento cantabile". The dynamics are "p" (piano) and "mp" (mezzo-piano). The score includes various musical notations such as notes, rests, and fingerings. There are also some markings like "CIV", "CV", "CIII", "CII", "CVII", "CVI", and "CVII" which might be section markers or rehearsal points. The piece ends with the word "dolce".

25 <sup>②</sup> <sup>①</sup> CIII <sup>④</sup>

*p*

29 <sup>②</sup> <sup>③</sup> <sup>⑤</sup> *mf*

*mf*

34 <sup>②</sup> <sup>③</sup> <sup>②</sup> CVII <sup>②</sup> CVI

*mf*

38 <sup>②</sup> CIV <sup>CV</sup> <sup>②</sup> CIV <sup>CV</sup> <sup>②</sup> CIV <sup>②</sup>

*mf*

42 <sup>②</sup> CIV <sup>②</sup> CII <sup>⑤</sup>

*mf*

46 <sup>②</sup> <sup>②</sup> CII *rall.*

*rall.*

### III - SICILIENNE

Allegretto

Musical score for "III - SICILIENNE" in 3/4 time, marked "Allegretto". The score consists of six staves of music. It features various musical notations including treble clef, key signature of one sharp (F#), and dynamic markings such as "p" (piano) and "pp" (pianissimo). Fingerings are indicated by numbers 1-4. Breath marks (CV, CVII, CVI, CVII, CV) and phrasing slurs are present throughout the piece. The score is divided into measures by bar lines, with measure numbers 4, 7, 10, 13, and 16 marked at the beginning of their respective staves.

19

CVII, ② ① CVII

22

③ CV CII CII ④ ③

25

28

XII CX, CVII CVII

*p* XII ⑤

32

CIV CIII CII

*pp* ⑤

35

CVII ⑤ ⑥

39

# IV - TOCCATA À DEUX VOIX

Moderato

The musical score is written for a single melodic line in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The first staff starts with a forte dynamic 'f' and includes a slur over the first four notes, with handwritten numbers 1, 2, 3, and 4 indicating fingerings. The second staff continues the melody with similar annotations. The third staff is marked 'marc.' (marcato) and includes a slur over the first four notes. The fourth staff continues the melody. The fifth staff includes a double bar line and the text 'CVIII CVII', indicating the end of the piece. The sixth staff concludes the melody. The score is heavily annotated with handwritten numbers (1-4) and slurs, indicating fingerings and phrasing.

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written on a single melodic line in treble clef, with a key signature of one sharp (F#). The tempo is marked "Allegretto" and the time signature is 3/4. The score includes various ornaments and fingerings, with handwritten annotations in red and blue ink. The score is divided into measures 8 through 14, with measure numbers written in red. The ornaments are labeled with Roman numerals: CVI, CVII, CIV, CII, and CVI. The score is written on a single melodic line, with a key signature of one sharp (F#). The tempo is marked "Allegretto" and the time signature is 3/4. The score includes various ornaments and fingerings, with handwritten annotations in red and blue ink. The score is divided into measures 8 through 14, with measure numbers written in red. The ornaments are labeled with Roman numerals: CVI, CVII, CIV, CII, and CVI. The score is written on a single melodic line, with a key signature of one sharp (F#). The tempo is marked "Allegretto" and the time signature is 3/4. The score includes various ornaments and fingerings, with handwritten annotations in red and blue ink.

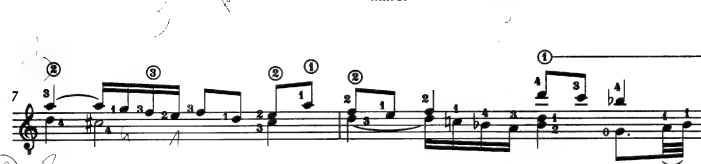


# V - ARIA

Lento cantabile

CV

*p* tranquillo





CV

11

③ ② ⑤ ④ ③ ② ①

CVII

③ ② ①

3 2 1 0

CVII

13

③ ② ①

③ ② ①

*f*

CVII

15

③ ② ①

④ ⑤ ④ ③

CII

17

③ ② ①

*rall.*

CV

19

③ ② ①

CII CII CII

③ ② ①

3 2 1 0

5

# PASSACAILLE

**Moderato**

Moderato

6th D

1

3

4

3

4

0

3

1

2

p

5

0

1

4

0

3

4

1

1

2

4

1

9

2

4

4

3

4

0

3

1

2

3

CI

13

0

1

4

0

4

4

2

1

1

2

1

17

1

2

4

0

3

3

3

3

3

0

3

20

1

0

3

0

0

3

0

0

2

4

0

2

1

4

1

0

3

0

23 CI CII

26 CIV CII CII

30 CVII

33

35

37

*f*

39

CI

40

CI

41

CII

44

47

51

CII CIV CII

*mp*

54 CII — ② CII — CII —

57 ① ② ② ① CII —

61 CIV — ② ③① ② CII — ③

64 CII — CIV — ② ① ②

67 CVII — CV — CIV — CII — CI —

70 ④ CIV — CII —

73 CI

③ ④ ⑤

76 CII CIV

78 CV CII

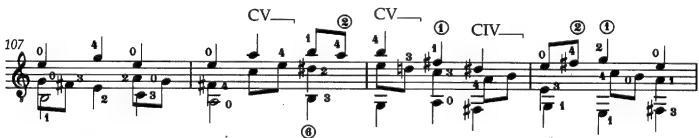
80 CII CIV

82

84

*sub. p*

CII







131

②

CII

CII

135

⑤

②

CVII

⑤

⑤

139

CVII

③

⑥

***ff***

143

*rall.*

147

CII

③

## PIÈCES BRÈVES POUR GUITARE

## Alexandre Tansman

### 1) VALSE-CAPRICE

### Allegretto grazioso

**Allegretto grazioso**

6th D

The musical score for the 6th D string is written on a single staff. The tempo is marked 'Allegretto grazioso'. The key signature has one sharp (F#), and the time signature is 3/4. The melody is written in a treble clef, while the bass line is in a bass clef. The melody includes fingerings (1-4) and slurs. The bass line includes chords with fingerings (1-4) and a dynamic marking 'p'.

The first system of the musical score for 'The Little Boat' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. There are various fingerings indicated by numbers 1, 2, and 3. The system ends with a double bar line.

21 *p*

24

27

30

33

36 *f* *rall.*

40 *a tempo*

*p*

44

48

52

*rubato*

*p dolce*

56

**CODA**

CII

CI

h. XI

## 2) DANSE POPULAIRE

**Vivo**

6h E

5

9

13

17

CH

CH



### 3) BURLESQUE

Allegro con moto

mp

3

5

p

7

f

9

CVII

CVII

CVII

CII

CVII

CII

CVI

CII

2da (2nd time) rall.

Meno mosso

12

p

CII

14 *dolce* CI CI CI

16 *mf* ④ ③ ② ① ④ ③ ② ① ④ ③ ② ①

18 ② CVII CVII CII CII *accel.* *accel.*

20 *Tempo I°* ③ *sub. p*

22 CII

24

26 *morendo* ⑤



# 4) BERCEUSE - BOÎTE À MUSIQUE

Moderato

*p*

3

sempre tranquillo

5

6

7

CVII

CIV

CVI

CVI

CVI

8

9

10

11

12

13

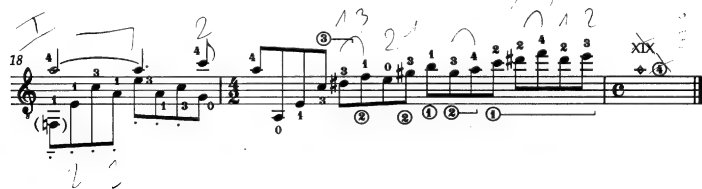
# 5) STUDIO

Allegro ma non troppo

CV

*p* (l.v.)

Handwritten musical score for guitar, featuring four staves of music with various fingerings, accidentals, and performance markings. The score includes circled numbers, slurs, and a 'CV' marking. The first staff starts with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of two sharps (F#, C#). The third staff has a treble clef and a key signature of two sharps (F#, C#). The fourth staff has a treble clef and a key signature of two sharps (F#, C#). The score is marked with various fingerings (1-5) and includes a 'CV' marking. There are also handwritten annotations like '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'.



# PRÉLUDE ET INTERLUDE

*pour guitare*

Alexandre Tansman

## 1) PRÉLUDE

**Allegro con moto**

6th D

*mp espressivo un poco rubato*

3

5

7

9

11

*CV*

*accel.*

*accel.*

*un poco rall.*

13 *a tempo*

*mp espressivo un poco rubato*

15

17

19

21

23

25

## Meno vivo

29 *p* tranquillo

36 *un poco rubato*

40 

45  **Tempo I°**  
*pp* *rall.* *mp* *espressivo un poco rubato*

50 





## 2) INTERLUDE

**Lento cantabile**

6th E

*p* tranquillo, ma ben marcato

CVIII

 $f$ 

*a tempo*

*rall.*

*p*

*rall.*

CV.

*p*

*rall.*

*pp*

*pp*

per Emilita e Andrés Segovia

# QUATTRO TEMPI DI MAZURKA

I

Alexandre Tansman

Moderato

6th D

②

*p* tranquillo

6

*pp*

11

16

③

①

*p* grazioso

20

①

③

②

*espr.*

24

28

*p*

32

37

*pp*

42

47

*p rubato*

51

*a tempo*

55

accel.

59

accel.

**Più mosso**

63

*f* *giocoso*

67

*pp*

71

*pp*

75

*pp*

79

82

83

86

87

90

91

96

97

100

101

105

106

110

## II - RONDÒ

Vivo

**Staff 1:** *f*

**Staff 2:** *f* *giocoso* CII

**Staff 3:** CII CII

**Staff 4:** *p*

**Staff 5:** CII

**Staff 6:** *f marcato* CVII

29

*sf*

33

*sf* 1 2 3 4 2 1

37

*f* *giocoso*

41

45

*p*

49

53

*f* *giocoso* CIX CIX 0 1 2 3 4 2 1 2 3 4 2 1

CIX

57

③ ① ② ① CIV CII

61

65

69

*f* *giocosso*

73

77

*p*

81

*lunga*

*f*



AC-27

### III

Allegro ma non troppo

*p* *semplice, malinconico*

② ③ ② ① ③ CIII CIII ④

5 CIII ② ① CI ② ① CI ② ① ⑤ ⑥

9 *p*

13

17 ③ CV ② CI ② ③ ②

*p*

21 CIII, CIV, CVIII, ②

25



Più mosso



## IV

## Allegro giocoso

Musical score for a piece titled "Allegro giocoso". The score is written for a single melodic line on a treble clef staff with a 3/4 time signature. The key signature has one sharp (F#). The score includes measures 1 through 24, with various musical notations such as slurs, ties, and dynamic markings like *f* and *p*. Fingerings are indicated by numbers 1-4, and breath marks are labeled CII and CIII.

The score is divided into systems:

- Measures 1-4: First system, starting with a forte (*f*) dynamic.
- Measures 5-8: Second system.
- Measures 9-12: Third system, featuring a slur over measures 9-10 and a breath mark CIII at measure 12.
- Measures 13-16: Fourth system, featuring a slur over measures 13-14, a breath mark CII at measure 14, and a slur over measures 15-16.
- Measures 17-20: Fifth system, starting with a piano (*p*) dynamic and a slur over measures 17-20.
- Measures 21-24: Sixth system, starting with a slur over measures 21-22.

25

*f*

29

*f*

33

*f*

37

*f*

41

*f*

45

This block contains measures 45 through 48 of the musical score. Measure 45 begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a quarter note A4, and then a quarter note B4. The accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. Measures 46 and 47 continue the melody and accompaniment. Measure 48 concludes the section with a final chord.

49

*p*

53



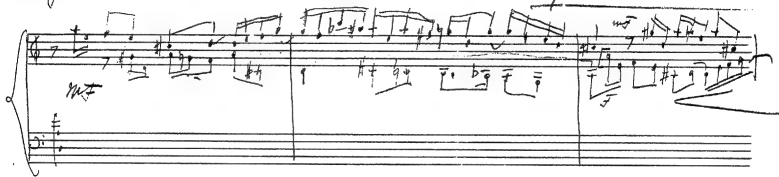
57

*p*

The first system of the musical score for 'The Song of the Lark' is shown. It features a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the dynamics are 'pp' (pianissimo). The score includes a vocal line with lyrics 'Съ-вѣ-тъ-ва-ю-те-ся' and a piano accompaniment. The piano part has a bass line with a '0' (pedal point) and a treble line with a '1' (first finger). The system ends with a double bar line and a repeat sign.

Chelys Segura &  
"mas e lemos"  
Allegro con moto

Involuntaria para justica (Kosmova)  
Il (Pasepud)  
A. Vanzanas i Bathy



*rall.*

*Lento cantabile* *II (Jacobson)*

*p. tranquillo* *mp.*

*p* *f*

Handwritten musical score, first system. The notation is on a single staff with a key signature of one flat (B-flat) and a common time signature (C). The music features complex rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking *mf* (mezzo-forte) is present at the beginning. The system concludes with a fermata over a final chord.

*W. (Schumann)*

*allegretto*

Handwritten musical score, second system. The notation is on a single staff with a key signature of one flat (B-flat) and a common time signature (C). The music features complex rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking *p* (piano) is present at the beginning. The system concludes with a fermata over a final chord.



**MUSIQUE**

No. 110, Système Stasrop, déposé

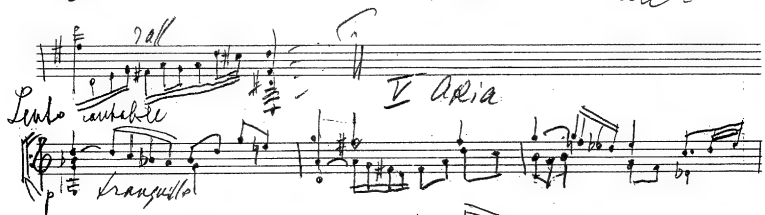


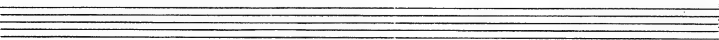
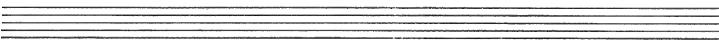
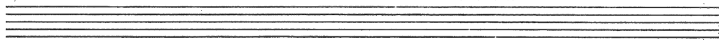
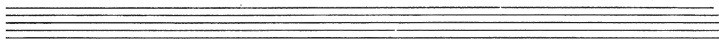
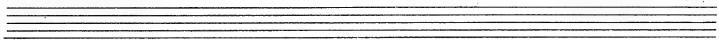
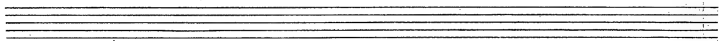
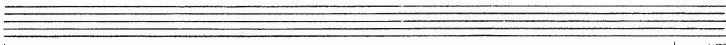
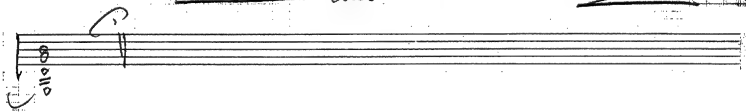
Handwritten musical score, first system. It consists of two staves. The top staff is a single melodic line with various accidentals (sharps, flats, naturals) and slurs. The bottom staff contains chords and some rhythmic markings, including a large 'pp' (pianissimo) marking on the left. There are some diagonal lines and other markings between the staves.

IV Toccata e Sinfonia

Moderato

Handwritten musical score, second system. It consists of six staves. The top staff is a single melodic line. The bottom five staves contain chords and some rhythmic markings, including a large 'pp' (pianissimo) marking on the left. There are some diagonal lines and other markings between the staves. The bottom staff has some 'v' markings under it.





Manuel Segovia, l'Unique.

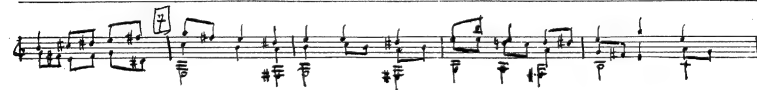
Pièce en forme de Passacaille

Alexandre Tansman

Moderato

LOS NUMEROS ROJOS ESTAN MANUSCRITOS  
POR ANDRES SEGOVIA

Handwritten musical score for guitar, titled "Pièce en forme de Passacaille" by Alexandre Tansman, transcribed by Manuel Segovia. The score is written on 12 staves, featuring complex rhythmic patterns and fingerings. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Moderato". The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f". The title "LOS NUMEROS ROJOS ESTAN MANUSCRITOS" is written in red ink, indicating the original manuscript. The transcription is by Manuel Segovia, the only one of his kind.





*Full*



*of Tautanen,*  
*Sept. 1953.*

Pièces p. fustare

~~1. Valée Caprice~~

Tempo L. Solo

Al. Tausman

MANUSCRITO del COMPOSITOR

Allegretto fagotto

Handwritten musical score for Fagotto (Bassoon). The score is written on five staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto fagotto". The score includes various musical notations such as notes, rests, and dynamic markings. There are two circled letters, (A) and (B), indicating specific sections. The score ends with a double bar line and a key signature change to one flat (Bb).

Annotations: *rubato*, *p. forte*, *acc...*, *represen Coda*, *al. more.*

variaz  
fagotto  
X X

2. Danza Popolare

Vivo.

Handwritten musical score for Fagotto. The score is written on five staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Vivo.". The score includes various musical notations such as notes, rests, and dynamic markings. There are two circled letters, (A) and (B), indicating specific sections. The score ends with a double bar line and a key signature change to one flat (Bb).

Annotations: *3<sup>ra</sup>*, *transf. a Bb*, *il fagotto*

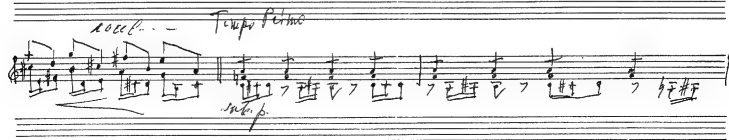
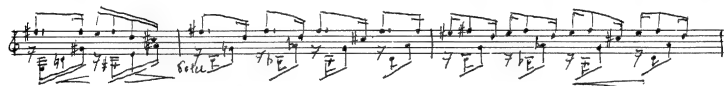
3. Bourgeois

Allegro con moto

Handwritten musical score for Fagotto. The score is written on five staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro con moto". The score includes various musical notations such as notes, rests, and dynamic markings. There is a circled letter (a) indicating a specific section. The score ends with a double bar line and a key signature change to one flat (Bb).

(2<sup>da</sup> - rall - - -)

Allegro 14/80.



*Allegretto* 4. Breviſſima Boche à l'ſuſpire.



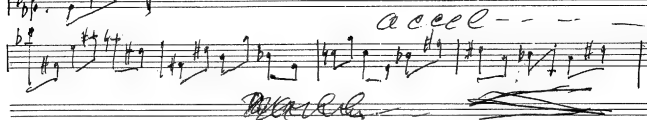
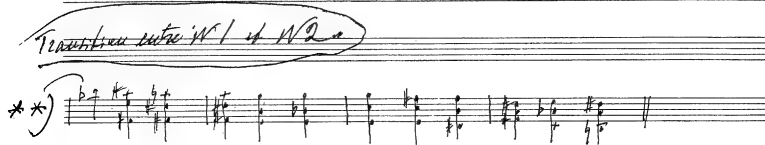
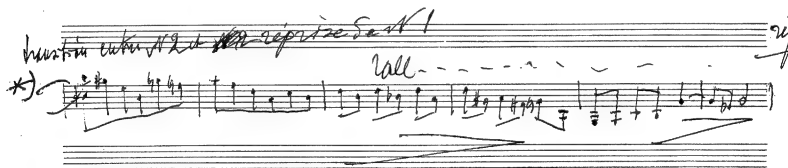




*Alligro ma non troppo*

*V. Scherzo*





un altro pezzo  
Allegro con moto

Pedale.  
non sustare.

Alexandre Tansman

mp. expression, un poco rubato

cresc.

cresc. un poco rall.

2da

f

p. rall.

2da rall.

p. meno vivo

p. piu allegro

un poco rubato

rall.

Da Capo con 2da volta - a st. venire.

rall.

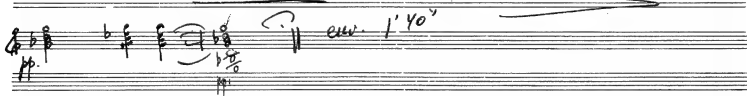
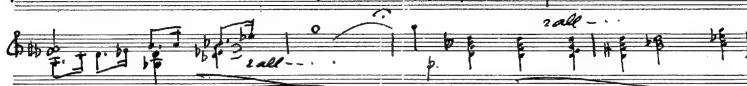
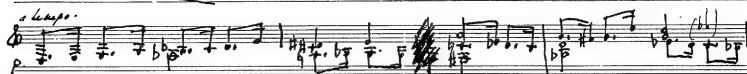
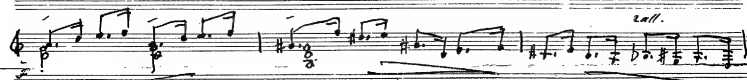
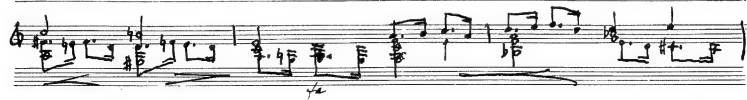
Alia



*Interludio*

*Alexander Tansman*

*Lento Cantabile*



per Emilia e Andrea  
Jovanovic.

# Quattro Tempi di Mazurka,

I.

Alexander Tanzi  
(Venezia, 1967)

Moderato

(A)

Handwritten musical score for "Quattro Tempi di Mazurka, I." by Alexander Tanzi. The score is written on ten staves. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Moderato". The first staff has a dynamic marking of "p" (piano) and a tempo change to "tranquillo". The second staff has a dynamic marking of "p" and a tempo change to "grazioso". The third staff has a dynamic marking of "p" and a tempo change to "esp." (espressivo). The fourth staff has a dynamic marking of "p" and a tempo change to "1°". The fifth staff has a dynamic marking of "p" and a tempo change to "Fine". The sixth staff has a dynamic marking of "p" and a tempo change to "a tempo". The seventh staff has a dynamic marking of "p" and a tempo change to "accel." (accelerando). The eighth staff has a dynamic marking of "p" and a tempo change to "Rit. Molto". The ninth staff has a dynamic marking of "f" (forte) and a tempo change to "giocoso". The tenth staff has a dynamic marking of "f" and a tempo change to "f" (forte).



Handwritten musical score for "Rancho" by Carlos Puebla. The score is written on two staves. The first staff contains the main melody with various notes, rests, and accidentals. The second staff contains a bass line. The piece concludes with a double bar line and the word "Fin". The title "Rancho" is written in large, stylized letters at the bottom.

Viro.

Virg.

Handwritten musical score for 'Virg.' on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of chords, mostly triads, with some eighth notes. A circled 'A' is above the staff. The second staff continues the piece, featuring a treble clef and a key signature of one sharp. It includes a circled 'B' at the end. The text 'F (P) giocosa' is written below the first staff.

Handwritten musical score for "Lunga" by Giuseppe Verdi. The score is written on five staves. The first staff is in treble clef with a key signature of one sharp (F#) and a tempo marking "marcato". The second staff is in treble clef with a key signature of one sharp (F#) and a tempo marking "piu mosso". The third staff is in treble clef with a key signature of one sharp (F#) and a tempo marking "piu mosso". The fourth staff is in treble clef with a key signature of one sharp (F#) and a tempo marking "piu mosso". The fifth staff is in treble clef with a key signature of one sharp (F#) and a tempo marking "piu mosso". The score includes various musical notations such as notes, rests, and dynamic markings. The title "Lunga" is written in the center, and the name "Giuseppe Verdi" is written at the bottom left.

*Allegro ma non troppo*

*III.*

*Tr. semplice, malinconico*

*Piu Mosso*

*rall. - - - -*

*Tempo*

*tranquillo,*

*(2<sup>a</sup> volta - rall. - - -)*



1/2

Allegro prociso

Capo  
(A)





Verdugo, VII. 1967

Lach

Sacrae fidei fustore

## II Elegia

Alexandre Tansman

*Lento*

*p. tranquillo*

*animando*

*dolente*

*dolce*

*pp. cantato*

*rit.*

*(con vib.)*

*(con ordi.)*

*grazioso*

*Da Capo al Fine*

*vib.*

*rit.*

*rall.*



## IV Fughetta (Finale)

*Allegro fusto*

*ug. deciso*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

Dynamic markings include:

- rit.* (ritardando) at the beginning of the 9th staff.
- marcato* (marked) at the beginning of the 9th staff.
- allarg. e cresc.* (allargando and crescendo) at the beginning of the 10th staff.
- allarg.* (allargando) written below the 10th staff.

The score concludes with a double bar line and a fermata on the 10th staff.

Emilio Sogno

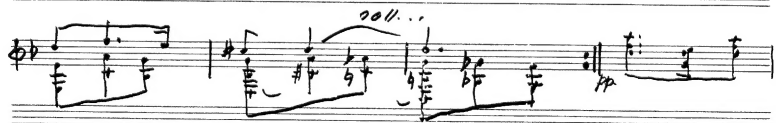
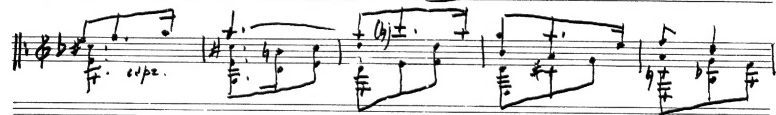
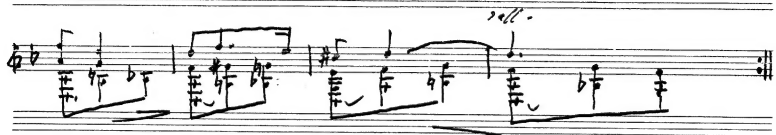
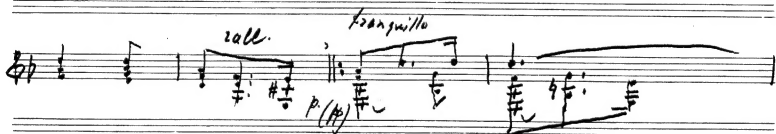


Alfreds Regna.

2. Les Chansons populaires  
pour guitare.

Alexandre Tansman

Andante.



(term.)

